

IN THIS ISSUE: { "ON CHOPIN'S PRELUDE NO. 24," BY CONSTANTINE VON STERNBERG  
"MILITARY BAND AND WIND ORCHESTRA," BY ROMUALDO SAPIO

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Fortieth Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00. Foreign \$6.25 Annually

VOL. LXXVIII—NO. 8

NEW YORK, THURSDAY, FEBRUARY 20, 1919

WHOLE NO. 2030

IN "GOYESCAS."



IN "PAGLIACCI."



IN "TOSCA."



IN "LORELEY."



ANNA FITZIU AS SHE REALLY IS.



IN "ISABEAU."

Photos © by Mishkin, N. Y. "Isabeau" portrait by L. Martinez.

**ANNA FITZIU**

SOPRANO OF THE CHICAGO OPERA ASSOCIATION  
WHO WILL TOUR AMERICA FOLLOWING HER OPERATIC ENGAGEMENTS

# MUSICAL COURIER

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.**  
Church, Concert and School Positions Secured.  
**MRS. BABCOCK,**  
CARNegie HALL, NEW YORK  
Telephone 2634 Circle.

**M. F. BURT SCHOOL,**  
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.  
New York Studio, 601 Carnegie Hall.  
Address Brooklyn School, 48 Lefferts Place.

**CARL M. ROEDER**  
TEACHER OF PIANO.  
Technic—Interpretation—Theory.  
Normal Course for Teachers.  
607-608 Carnegie Hall, N. Y.  
Newark Studio: 136 Roseville Ave.  
Residence, 680 St. Nicholas Ave., N. Y.

**MME. NIESSEN-STONE,**  
MEZZO-CONTRALTO.  
Management: Annie Friedberg, 1425 Broadway, N. Y.  
Vocal Studio: 50 W. 67th St., N. Y. Tel. 1405 Col.

**ELENA DE OLLOQUI,**  
PIANIST—INSTRUCTION  
221 E. 62nd St., New York. Tel. 2285 Plaza

**MAX KNITEL-TREUMANN,**  
BARITONE.  
Voice Culture—Art of Singing.  
Studio, Carnegie Hall.  
Mail Address: Fifth Avenue, New Rochelle, N. Y.

**HAZEL MOORE**  
SOPRANO  
Teaching at 50 West 82d Street, New York,  
Phone—Schuyler 3088.  
Voice Trials, Saturday Afternoons, at Newark, New  
Jersey, 847 Broad St., Phone—Market 1434.

**FRANCIS ROGERS,**  
CONCERT BARITONE AND TEACHER  
OF SINGING  
144 East 62nd Street, New York,  
Telephone: 610 Plaza.

**E. PRESSON MILLER,**  
TEACHER OF SINGING.  
826 Carnegie Hall. Tel. 1330 Circle.

**JANET BULLOCK WILLIAMS,**  
TEACHER OF SINGING.  
122 Carnegie Hall.

**FLORENCE E. GALE,**  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky-Method,  
The Spencer Arms, 140 W. Sixty-ninth Street,  
Telephone, Columbus 3996.

**ZIEGLER INSTITUTE OF NORMAL SINGING**  
MME. ANNA ZIEGLER, Director,  
1425 Broadway (Metropolitan Opera House Bldg.)  
New York City.  
Tel. 1274 Bryant.

**MR. AND MRS. JOHN DENNIS MEHAN,**  
Teachers of over six hundred artists now in  
responsible positions.  
For all particulars apply to  
90 Carnegie Hall, - - - 154 West 57th St.  
Tel. Circle 1472.

**HENRIETTA SPEKE-SEELEY,**  
SOPRANO—TEACHER OF SINGING  
1425 Broadway—Metropolitan Opera House.  
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

**MRS. HENRY SMOCK**  
Positive Breath Control, Perfect Placing.  
**BOICE VOCAL STUDIOS**  
65 Central Park West, cor. 66th St.  
Telephone, 7140 Columbus

**ROSS DAVID,**  
VOCAL STUDIOS  
The Rutland, 256 West 57th St., New York.

**WALTER L. BOGERT,** BARITONE  
Teacher of singing. Lecture and recitals.  
130 Claremont Ave., New York. Tel. 291 Morn'side

**MME. GRACE WHISTLER,**  
VOICE  
STUDIO: 210 FIFTH AVENUE, NEW YORK.  
Telephone: Madison Square 382.

**HARRY ANDERTON**  
CONCERT PIANIST—TEACHER.  
814 Carnegie Hall, New York.  
Phone 321 Circle.

**MME. GILDA RUTA**  
HIGH SCHOOL FOR PIANO  
110 E. 81st Street, New York City. Tel. 2307 Lenox

**EDMUND J. HELEN ETHEL**  
**M. Y. E. R.**  
VOCAL INSTRUCTION AND COACHING  
Teacher of Theo Karle  
703 Carnegie Hall. Tel. Circle 1350  
Summer Term in Seattle

**GIUSEPPE CAMPANARI, BARITONE,**  
Late of Metropolitan Opera Company, will  
accept pupils.  
668 West End Avenue, New York City.  
Telephone, 3469 River.

**ELIZABETH K. PATTERSON,**  
SCHOOL OF SINGING.  
Studio: 257 West 104th Street.  
Phone, 2859 Academy.

**MR. FRANCIS STUART,**  
TEACHER OF SINGING  
New York City.....from October 1st  
Studio Address, Carnegie Hall

**SIGNOR FILOTEO GRECO,**  
THE ART OF SINGING.  
Studio: 249 Lexington Avenue, New York.  
Telephone: 4879 Murray Hill.

**WILBUR A. LUYSER,**  
Specialist in Sight Singing (Self-teaching).  
(Musical Director of Bapt. Temple Choir)  
Scientifically taught—Successfully put into practical use.  
Large Public—Small Private Classes now forming.  
Individual work at any time.  
220 Madison Ave. Res. Phone, 5469J Bedford

**Miss EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone, 3187 Gramercy. New York City.

**JOHN W. NICHOLS**  
TENOR, VOCAL INSTRUCTION.  
28 W. 63d St., N. Y. C. Tel. 1434 Columbus.

**BESSIE C. REDMOND,**  
ACCOMPANIST, COACH, INSTRUCTION  
1743 Montgomery Ave. - - - New York City  
Tel. 6568-W Tremont.

**ALICE GARRIGUE MOTT,**  
ART OF SINGING.  
172 West 79th St., New York.  
Telephone 7993 Schuyler.

**ESPERANZA GARRIGUE,**  
ART OF SINGING.  
337 West 85th St., New York.

**HERBERT WILBER GREENE,**  
SCHOOL OF SINGING.  
Director of the Brookfield Summer School of Singing  
701 Carnegie Hall, N. Y. City.

**MAESTRO NINO TETAMO,**  
VOICE PLACING—OPERA AND CONCERT  
REPERTOIRE.  
Residence and Studio: 127 E. 94th Street, N. Y.  
Dormitory for Girl Students.

**HERBERT WITHERSPOON**  
VOCAL INSTRUCTION.  
Formerly Metropolitan Opera Company.  
44 West 86th Street - - - New York

**SIGNOR A. BUZZI-PECCIA,**  
VOICE SPECIALIST AND COMPOSER  
Teacher of Alma Gluck and Sophie Braslau.  
Studio: 33 West 67th St., New York.

**WILLIAM THORNER,**  
VOCAL TEACHER AND COACH.  
Address: 209 West 79th Street, New York City.

**GWILYM MILES,**  
BARITONE  
INSTRUCTION  
Studio, 2231 Broadway  
(Elevator entrance, 80th Street) Tel. 4073 Schuyler

**JACQUES L. GOTTLIEB,**  
CONDUCTOR NEIGHBORHOOD SYMPHONY ORCHESTRA  
DIRECTOR EAST SIDE HOUSE SETTLEMENT MUSIC  
SCHOOL.  
TEACHER OF VIOLIN ENSEMBLE, THEORY OF MUSIC.  
Orchestral Training School, 864 Carnegie Hall,  
New York.

**FREDERICK E. BRISTOL,**  
TEACHER OF SINGING  
43 West 46th Street, New York City.

**MR. CHARLES LEE TRACY,**  
PIANOFORTE INSTRUCTION.  
Certified Leschetizky Exponent.  
Carnegie Hall Studios, 832-3, New York City.

**JOSEPH PIZZARELLO,**  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-52 Carnegie Hall, New York.

**F. W. RIESBERG,**  
INSTRUCTION—PIANO, ORGAN, HARMONY  
With the "Musical Courier"; Sec'y Manuscript  
Society; Organist and Director, Willis Ave. M. E.  
Church, Vested Choir, The Bronx, 439 Fifth Avenue.  
Tel. 4292 Murray Hill, Residence, Park Hill,  
Yonkers, New York.

**CARL FIQUE** PIANO  
**KATHERINE NOAK-FIQUE,**  
DRAMATIC SOPRANO  
FIQUE MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn.

**HANNA BROCKS-OETTEKING,**  
SOPRANO  
Concerts, Oratorios, Recitals and Musicales.  
Pupils Received.  
Studio: - - 607 West 137th Street, New York  
Phone, Audubon 1600.

**LILLIAN SHERWOOD NEWKIRK**  
ART OF SINGING.  
1425 Broadway (Metropolitan Opera House Bldg.)  
New York, Wednesdays and Saturdays.  
All mail to 11 Morgan Avenue, Norwalk, Conn.

**JESSIE FENNER HILL,**  
(Jessie G. Fenner)  
TEACHER OF SINGING.  
Metropolitan Opera House, 1425 Broadway, N. Y.  
Phone, Bryant 2274.

**DUDLEY BUCK,**  
TEACHER OF SINGING.  
50 West 67th Street - - - New York  
Phone, Columbus 8462.

**HERBERT DITTLER**  
VIOLINIST—INSTRUCTION  
Residence Studio: 24 West 47th Street, New York  
Telephone Bryant 5569.

**HARRY M. GILBERT**  
ACCOMPANIST—COACH.  
61 West 50th St., N. Y. Tel. Circle 3309

**MINNA KAUFMANN,**  
Soprano—Vocal Instruction, Lehmann Method.  
Address, J. CARTALL, - - 601-603 Carnegie Hall

**ADELE LEWING,**  
PIANIST, COMPOSER AND COACH.  
Authorized Teacher of the Leschetizky Method.  
Residence Studio: 115 Hamilton Place.  
Telephone, Audubon 960.  
Downtown Studio: - - - Steinway Hall

**THE NEW YORK INSTITUTE FOR  
VIOLIN PLAYING, PIANO AND  
VOICE CULTURE.** 230 E. 62nd St.  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**VON DOENHOFF, ALBERT,**  
PIANIST, COMPOSER, TEACHER  
76 East 86th St.  
Phone: 1332 Lenox.

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and concertizing  
in Berlin. Will accept engagements and a  
limited number of pupils.  
Address: 127 West 126th St., New York.  
Phone, Morningside 2346.  
(In Summit, N. J., Mondays and Thursdays.)

**HATTIE CLAPPER MORRIS**  
VOICE SPECIALIST,  
1730 Broadway, New York.  
Telephone 789 Circle.

**BRUNO HUHN,**  
Elementary and advanced singing lessons and  
coaching.  
Critical examination of song manuscripts.  
228 West 58th St., N. Y. Tel. Circle 5575

**DAISY NELLIS**  
AMERICAN PIANIST  
Concerts. Recitals.  
Address care Steinway & Sons, New York City.  
Steinway Piano Used.



**ALBERT CHAMBERLAND**  
Concert Violinist 740 Sherbrooke Street, Montreal

**BORIS DUNEV**  
PIANIST PEDAGOGUE LECTURER  
740 Sherbrooke St., Montreal, Can.

**MINNIE TRACEY**  
American Dramatic Soprano  
Open for Concert and Recital Engagements.  
Studio for Voice, Opera and Repertoire.  
222 West Fourth Street Cincinnati, Ohio

**ADELAIDE PIERCE**  
CONTRALTO  
Warren Concert Bureau, Schiffmann Bldg., St. Paul, Minn.

**ENGELHARDT** Violinist  
Address: 61 West 83rd Street, New York City  
Telephone 8286 Schuyler

**Louise St. John WESTERVELT**  
SPRANO  
TEACHER OF VOICE.  
Columbia School of Music,  
509 S. Wabash Ave., Chicago

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
371 Marlborough Street - Boston

**MORTIMER WILSON**  
Composer-Conductor  
Limited Time for Pupils in Composition  
Telephone Audubon 4440 New York

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
337 West 85th Street - New York City

**FAY FOSTER**  
COMPOSER, VOICE INSTRUCTOR AND COACH.  
Assistant Teacher to Alexander Heinemann.  
229 West 109th St., N. Y. Phone, Academy 1274.

**Carolyn WILLARD** Pianist  
1625 KIMBALL BUILDING, CHICAGO

**WASSILI LEPS**  
CONDUCTOR,  
Symphony, Opera, Oratorio.  
135 East 66th St., New York City Phone 5501

**BIRDICE BLYE** Concert Pianist  
5124 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**Prof. Thomas Giles**  
Director of Music  
University of Utah, Salt Lake City, Utah

**GRACE G. GARDNER**  
formerly Milan, London, New York.  
Special course in voice placement, Diction, Respiration. Pupils prepared for Opera, Concert, Oratorio. Teacher of Lucile Lawrence and many others in Opera and Concert. Injured voices restored, cause demonstrated, defects remedied.  
Studio 508, Odd Fellows Temple, Cincinnati, Ohio.

**HARRISON M. WILD** Concert Organist  
Studio 1203 Kimball Building - Chicago  
INSTRUCTION  
PIANO, ORGAN  
Conductor—Apollo Musical Club, Mendelssohn Club

**NEVADA VAN der VEER** MEZZO CONTRALTO  
**REED MILLER** TENOR  
ORATORIO, CONCERT, RECITALS  
INSTRUCTION  
Hotel Wellington, Broadway and 55th St. Tel. 1066 Circle  
HAENSEL & JONES, Aeolian Hall, New York

**CHEVALIER ASTOLFO PESCIA** Teacher of Artistic Singing  
111 WEST 72ND ST., NEW YORK. LATE OF MILAN Telephone, Columbus 4266

**MUSIC EXPRESSION MODERN LANGUAGES ART**  
**THE LEXINGTON COLLEGE OF MUSIC** (Thirtieth Year of the Organization) Lexington, Ky.  
ANNA CHANDLER GOFF, Founder and Director  
Every advantage offered incident to a broad musical education. College in session throughout the year. Positions guaranteed to graduates. Ideal Home Department for young ladies. Catalog and circulars sent on request. Pupils may enroll at any time. Lexington—the Educational Center of the State.

**MARIE LOUISE TODD**  
PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall - New York

**ALOIS TRNKA**  
Concert Violinist  
137 West 110th Street, New York  
Management: ANNIE FRIEDBERG 1425 Broadway, N. Y.

**MINNETTE WARREN**  
COMPOSER-PIANIST  
Warren Concert Bureau, Schiffmann Bldg., St. Paul, Minn.

**LEEFSON-HILLE**  
CONSERVATORY OF MUSIC, Inc.  
MAURITS LEEFSON, Pres. Philadelphia, Pa.

**RAYMOND WILSON**  
PIANIST Management: SYRACUSE MUSICAL BUREAU  
Lock Box 443 Syracuse, N. Y. Knabe Piano

**MARIE RUEMMELI**  
Concert Pianist  
2108 Lafayette Ave., St. Louis, Mo.

**ELLIS CLARK HAMMANN**  
PIANIST  
1176 Chestnut Street Philadelphia

**BESSIE BOWN RICKER**  
Interpreter of Child Verse and Song Stories  
Address: ARTISTS' GUILD, Union Avenue, St. Louis, Mo.

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary  
412 Fifth Ave., New York.

**Henry T. FLECK** DEPT. OF MUSIC  
Hunter College, N. Y. C.  
Tel. 2443 Rhineland

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**Mme. E. B. de SERRANO**  
Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mith-Hardy  
VOICE CULTURE REPERTOIRE  
430 West 57th St., Tel. 6641 Columbus, New York

**MABEL COX-VAN GROVE** Soprano  
**ISAAC VAN GROVE** Coach Pianist  
JOINT RECITALS  
630 Fine Arts Building Chicago, Ill.  
Phone Wabash 8793

**MARGARET KIRPAL**  
Teacher of Singing  
Correct Breathing, Voice Placing, Repertoire, Coaching  
53 East 34th Street  
Telephone 4478 Murray Hill

**Mme. Hildegard Hoffmann**  
Oratorio and Joint Recitals with  
**Mr. Henry HOLDEN**  
Recitals and Piano Instruction  
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall  
Address, 144 East 150th Street, New York City

**GEORGE REIMHERR**  
TENOR  
Concerts - Recitals - Festivals  
Address: 768 St. Nicholas Ave., New York  
(Phone: Audubon 8838)

**SITTIG TRIO**  
Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.  
FRED. V. SITTIG Teacher of Piano and Accompanist  
167 West 80th St., New York City Phone, Schuyler 9520

**LOUIS STILLMAN**  
TEACHER OF PIANO LITERATURE  
Studio: 148 West 72nd Street New York  
Phone 6156 Columbus

**Helen DE WITT JACOBS**  
CONCERT VIOLINIST  
138 South Oxford Street Brooklyn, N. Y.

**HERBERT MILLER** Baritone  
716 Fine Arts Building Chicago

**HERMAN KOSOFF**  
PIANIST-TEACHER  
RELAXATION TAUGHT  
400 Manhattan Ave., New York Phone: Morningside 646

**JOHN FINNEGAN**  
TENOR  
Soloist St. Patrick's Cathedral, N. Y.  
Concert Direction ERNEST BRIGGS  
1400 Broadway, New York  
Personal Address:  
479 West 146th Street, New York

**Bonci VALERI** SEE AD NEXT ISSUE  
INDORSES E. VALERI

**LESLEY MARTIN**  
BEL CANTO  
STUDIO: 1435 Broadway, New York.  
SINGERS—Susanne Baker Watson, Andrew Mack, Marion Stanley, Estelle Ward, Gertrude Hutcheson, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Umberto Sacchetti, Marion Weeks, and other singers in opera and church work.

**ARTHUR DUNHAM**  
CONDUCTOR  
SINAI ORCHESTRAL CONCERTS

**LUTIGER GANNON**  
CONTRALTO  
624 Michigan Avenue Chicago, Ill.

**HANNA BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building, Chicago, Ill.

**MARIE TIFFANY**  
Soprano, Metropolitan Opera Company  
Management: Antonia Sawyer - Aeolian Hall, New York

**MARJORIE KNIGHT**  
SOPRANO  
Concert and Oratorio  
336 South Second Ave. Mt. Vernon, N. Y.

**EMILY CHURCH BENHAM**  
CONCERT PIANIST  
Management: Ella May Smith,  
60 Jefferson Ave., Columbus, Ohio.

**REUBEN DAVIES** AMERICAN  
PIANIST-TEACHER  
Endorsed exponent of Rudolph Ganz  
Studio: 815 Carnegie Hall, New York  
Telephone for appointment: 4886 Morningside

**DOUGLAS POWELL**  
Specialist in Voice Placement, Opera Concert and Recital Repertoire. Studios: Metropolitan Opera House Bldg., 1425 Broadway, N. Y. Phone: Bryant 1274. Teacher of Clara Loring, and many others prominent in the Operatic and Concert worlds.

**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 212 W. 59th St., New York City. 5329 Circle

**Mme. Katharine Evans von Klenner**  
America's Celebrated Exponent of the famous Garcia Vocal Method  
Grand Prix of Paris Exposition 1900  
Founder and President of National Opera Club of America. Available for Lectures on Opera and Musical Appreciation.  
Vocal Studio: 982 Eighth Ave. N. Y. Summer School, Point Chautauque, Chautauque Lake, N. Y.

**Lazar S. SAMOILOFF**  
BARITONE  
THE ART OF SINGING  
Indorsed by Chaliapin, Brogi, Sammarco, Ruffo, Didur, Sembach, Zerola, etc.  
Studio:  
Carnegie Hall, New York City

**MARIE MORRISEY**  
CONTRALTO  
Exclusive Management: ALMA VOEDISCH  
25 West 42nd Street, New York

**Georgiana MAC PHERSON**  
PIANIST With International College of Music  
Laureate Paris Conservatoire. Accredited Exponent JOSEFFY  
Pupils accepted 4006 Kenmore Ave., Chicago

**LEVY** Pianist  
Kimball Hall Chicago

**Katharine HOFFMANN** ACCOMPANIST  
Home Address: St. Paul.

**S. WESLEY SEARS,**  
St. James Church,  
22d and Walnut Sts., Philadelphia.  
ORGAN RECITALS. INSTRUCTION.

**LJUNGKVIST** Tenor  
Royal Opera House, Stockholm  
1544 Aeolian Hall, New York

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building - Chicago

**HARRIET FOSTER** MEZZO-CONTRALTO  
Address: J. B. Foster, 200 Fifth Ave., N. Y.  
Phone 6400 Riverside

**Karl SCHNEIDER**  
And Assistants  
THE ART OF SINGING  
REPERTOIRE, CONCERT, ORATORIO, OPERA  
"The Lenox," Spruce and 13th Sts. Philadelphia, Pa.

**MARY HOUGHTON BROWN**  
VOCAL COACH PIANIST JORGANIST  
Instruction: Leschetizky Method  
Vanderbilt Studios: 174 Madison Ave., New York  
Telephone: 9286 Murray Hill

**"THE DEVIL'S LOVE SONG"**  
BY  
  
is successfully sung by Louis Gravaure, Charles W. Clark, Hartridge Whipp and many others.  
Hotel Flinders, 133 West 47th Street, New York.  
HALLETT GILBERTE Tel. 8370 Bryant

**DR. NICHOLAS J. ELSSENHEIMER**  
Composer, Pianist and Artist Pedagogue  
Granberry Piano School, 839 Carnegie Hall } NEW YORK  
Residence, 522 West 136th Street }  
Tel. Morningside 4860

**BLANSEY SHEPHERD**  
Soprano  
Concert, Oratorio, Recital  
Address:  
Music League of America  
1 West 34th Street, New York

**OLD & NEW VIOLINS**  
BEST STRINGS  
**JOHN FRIEDRICH & BRO.**  
SEND FOR OUR CATALOGUES  
279 FIFTH AVE. NEW YORK  
EST. 1891

# BRADBURY

1854—NEW YORK—1919

F. C. SMITH, Inc., Manufacturers, 450 Fifth Avenue

## V. A. PORTANOVA

### VOICE CULTURE

Grand Opera Coaching; Song Interpretation; Voice Testing and Advice  
Studio: 352 West 57th St., New York Tel. 6385 Columbus

## GRACE FREEMAN

### Concerts Violinist Recitals

Address: 160 Walverly Pass, N. Y. Tel. 1938 Spring

## MARGOLIS

### VOICE CULTURE

828 Riverside Drive, N. Y. Phone, Margolisa 4863

## MAUDE DOOLITTLE TUCKER

### PIANIST AND COACH

536 W. 112th Street, N. Y. Telephone Cathedral 2891

## GIACOMO BOURG

### BARITONE AND TEACHER

611 West End Avenue - New York City Telephone Riverside 6395

## ASCHENFELDER

### Teacher of singing and supplementary subjects.

Studio: 161 West 71st Street, New York, Tel. Columbus 3375

## Agnes LAPHAM

### PIANIST

621 Fine Arts Building, Chicago Brk Park 4969

## CHARLES WAKEFIELD CADMAN

### COMPOSER-PIANIST

In Recitals of His Compositions and His Famous "Indian Music-Talk"

Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., 681STON

## REUTER

### PIANIST

H 6245 S. Michigan Avenue, Chicago

Mgt.: Haensel & Jones, Aeolian Hall, New York.

## HARRIS

### SOPRANO

Concerts, Oratorio, Recitals

Lee Keadich, 437 Fifth Ave.

Personal Address, 34 Gramercy Park

Tel. 2150 Gramercy

## ELSA FISCHER

### STRING QUARTET

Elsa Fischer, 1st Violin Lucie Neidhardt, Viola

Helen Reynolds, 2nd Violin Carolyn Neidhardt, Cello

Address: 474 West 150th Street

New York City

## ROWE BLAIR

### BARITONE

Specialist in Voice Production

PIANIST

Accompanist

Teacher

740 Sherbrooke St., West, MONTREAL, CAN.

## GEO. S. MADDEN

### Baritone

Concert-Oratorio-Recital

Address:

N. Y. Studio: 182 Riverside Drive, 7368 River-

side, Brooklyn Studio: 31 Decatur Street,

10468 Bedford.

## LILLIAN ARELL

### PIANIST

A teacher of broad experience who understands the psychology of the piano student.

Studio: 540 West 112th St.

New York City

Phone: Cathedral 6292

## BURLEIGH

### STATE UNIVERSITY

Missoula Montana

## G. H. CASELOTTI

### VOICE CULTURE

Coaching in Opera and Concert

1425 Broadway, N. Y. (Metropolitan Opera House Bldg.)

## H. MAURER

### TEACHER OF VIOLIN PLAYING

Metropolitan Opera House, Suite 31,

1425 Broadway, New York

## Mme. MARIE ZENDT

### SOPRANO

505 Kimball Hall Phone Ravenswood 3701

Chicago, Ill.

## HAROLD GLEASON

### ORGANIST

Fifth Ave. Presbyterian Church New York City

RECITALS

## JOHN PRINDLE SCOTT

### Composer-Vocal Coach

554 WEST 113th STREET NEW YORK

Telephone 7639 Cathedral

## HAZEL LUCILLE PECK

### PIANIST

Permanent Address, Suite 1107, First National

Bank Bldg., Pittsburgh, Pa.

## J. WARREN

### Conductor-Coach-Accompanist

STUDIO HALL: 220 Madison Avenue

New York

Phone 427 Murray Hill

## ROY DAVID BROWN

### PIANIST

Assistant to the late EMIL LIEBLING

Lyon & Healy Building Chicago

## A. VIERHELLER

### Voice Culture and Artistic Singing

A. 501 Nixon Building, Pittsburgh, Pa.

## E. T. A. HAMILTON MORRIS

### Soprano CONDUCTOR Teacher

17 Revere Place, Brooklyn, N. Y. Tel 8935 Bedford

## M. DILLING

### Management: HAENSEL & JONES Aeolian Hall, N. Y.

Personal Address: 321 West 79th Street, New York

## J. A. HUGO

### COMPOSER-PIANIST

Bridgeport, Conn.

Wednesdays at 125 East 37th St., New York

Telephone Murray Hill 921

## YON STUDIOS

### S. CONSTANTINO } YON

PIETRO A. Directors.

Vocal, piano, organ and composition.

853 CARNEGIE HALL, NEW YORK.

Telephone, 951 Circle.

# The Best Bargain is Quality—

THE Conover is one of the few great Planos of today which is still being built by its original maker

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago MAKERS

FAMOUS FOR A GENERATION

## HOLLAND HOUSE

WILLARD H. BARSE, Lessee

Fifth Avenue at 30th Street  
(Avenue des Allies)

NEW YORK

Room Tariffs Conform to Government Recommendations.

## Mrs. Phillips Jenkins

### TEACHER OF SINGING

1520 Chestnut St. Philadelphia, Pa.

## SIBYL SAMMIS MacDERMID

### SOPRANO

Pupils Accepted Fine Arts Bldg., Chicago

Ovide Musin's Edition  
"Belgian School of Violin"

4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address:

MUSIN'S VIRTUOSO SCHOOL  
Tel. 6250 Schuyler, 51 W. 72nd St., N. Y.

Private and Class lessons given by OVIDE MUSIN in person. Also instruction by correspondence.

Keep on Buying War Savings Stamps

## J. BODEWALT LAMPE

### Bandmaster

### CONSULTING MUSICAL EXPERT

Conductor Lampe's Military Orchestra

Managing Editor Jerome H. Remick & Co., 219 W. 48th St., N. Y.

## IDA GEER WELLER

### Mezzo-Contralto

CONCERT RECITAL ORATORIO

175 Lexington Avenue Buffalo, N. Y.

## Musicians!

## MAKE A NOTE OF THIS—

## 10c

## Buy "Century"

## The Best Sheet Music

When a dealer sells Century-Certified Music, you can be sure he is serving your best interest.

Dealers make less money, but make more customers on "Century" than on any other sheet music.

"Century" is sold for 10c a copy, but you can get most all of the world's greatest masterpieces—the same music that is being sold at many times the price of "Century."

Mothers—Pupils—Teachers

Insist on "Century" Edition and get authentic Certified Music at 10c. If your dealer won't supply you, we will. Complete catalogue of 2000 masterpieces, free upon request.

CENTURY MUSIC PUBLISHING CO.  
220 West 40th St. New York City

CENTURY Certified EDITION SHEET MUSIC

HANS KINDLER

CELLIST

Concert Management:  
ARTHUR JUDSON

1317 Pennsylvania Building  
Philadelphia

## DETROIT INSTITUTE OF MUSICAL ART

### "Strongest Faculty in the Middle West"

A school which offers every advantage incidental to a broad musical education. Fifty artist teachers. Highest standards. Artistic environment.

For Catalog address Business Manager,

1117-1119 Woodward Avenue, Detroit, Mich.



## "CLEOPATRE" AND "LORELEY," UNFAMILIAR TO NEW YORK, DO NOT SCORE STRIKINGLY

Deficient in Musical Force and Originality—Galli-Curci  
Heard Three Times in Five Days

On Tuesday evening, February 11, Cleofonte Campanini gave New York its first chance to hear and see Massenet's opera, "Cleopatre." New York waited fifteen years for the work, which was composed in 1904, and it is perfectly willing to wait fifteen years more before having it again. In fact, the whole world waited ten years to see "Cleopatre," for it was only the enterprising Raoul Ginsbourg, impresario at Monte Carlo who brought it into being ten years after the revered Jules had completed it—two years, in fact, after he had completed his entire earthly career, which he did in 1912. Massenet had a very definite system in composing operas. His system was to select—or to have selected—with more or less regularity, a favorite among the young and beautiful prima donnas, who ruled for the time as the artistic queen of his fancy. For each of these favorites he wrote an opera. "Cleopatre" was written for Lucy Arbell, and as it was the last opera which he wrote, though he lived eight years after its composition, it is to be presumed that Miss Arbell was the last of his favorite prima donnas.

### A Law Suit

When Ginsbourg took his courage in his hand and produced the work as the clou of his 1914-15 season, he selected Mme. Kousnezova for the role of Cleopatre and Miss Arbell gave the opera a lot of free advertising in advance by promptly bringing suit against everybody of whom she could think, claiming that Massenet had legally provided that she, and she alone, should be the one to create the title role in "Cleopatre." If memory serves right, Miss Arbell won her suit and secured judgment with damages. However, before it had been settled she had lost a chance to be the first Cleopatre, for Ginsbourg had anticipated the courts by producing "Cleopatre" with Mme. Kousnezova.

The opera was reviewed in the MUSICAL COURIER at the time of the recent American premiere in Chicago. It is without doubt the least good of Massenet's operas. There is hardly a vital musical idea in it from start to finish. One short aria for baritone—a bad one at that—and a tawdry dance melody, that sounds like gold, however, in the midst of all the dross, are the only tunes in the whole show.

### The Libretto and Cast

The libretto, too, is of very little value. The story does not have to be repeated here. It affords few opportunities for spectacle and even of these, Massenet, contrary to his usual practice, has failed to take musical advantage. It seems as if his melodic fecundity and power of characterization had gone dry even before he began this opera.

Even Mary Garden in the title role and Alfred Maguenat every bit her equal as an artist, as Mark Antony, could not make more than puppets of their roles. Miss Garden looked very stunning, indeed, especially as a youth in the tavern scene where she displayed as neat a pair of ankles and what they support as have been seen on the New York stage in a long, long time; but she had nothing to sing and nothing to act—there is not a single line of real emotion in the whole work. Maguenat looked very straight and tall as Mark Antony, which is all any man can do.

Anna Fitziu had an opportunity in two scenes to disclose the fact that she has a splendid voice and sings better than ever before. She made a tremendous hit with the audience.

Charles Fontaine had the thankless role of Cleopatre's favorite slave and got a well deserved round of applause for the one bit of singing that fell to his luck. Everybody else worked hard and all had their labor for their pains. This included Gustave Huberdeau, John Leemans, Emma Noe and Andres Pavley. The latter did some remarkably eccentric dancing and he and his associates wore striking costumes.

(Continued on page 45.)

### Metropolitan to Revive "Mireille"

Gounod's "Mireille," unheard here in a generation, will be given for the first time in the Metropolitan Opera House on Friday evening, February 28. The libretto—three acts and five scenes—is an adaptation by Carré, one of the librettists of "Faust," of the dra-

matic poem of "Mireio" by the famous Provençal poet, Frederic Mistral. Victor Maurel, a Provençal by birth and a painter as well as operatic artist, designed the scenery and costumes for the Metropolitan production. Pierre Monteux will conduct and Richard Ordynski is stage director. The cast will be as follows: Mireille, Maria Barrientos; Vincent, Charles Hackett; Ramon, Leon Rothier; Ambroise, Paolo Ananian; Tavenna, Kathleen Howard; Ourriar, Clarence Whitehill; Andre-lonne, Raymonde Delaunois.

### Steindel Refused Reinstatement

In judging the plea for reinstatement of four members of the Chicago Symphony Orchestra, dropped on charges of disloyalty last October, members of the Chicago Federation of Musicians passed on to the board of trustees a resolution involving the following recommendations: That Otto Hesselbach and William Krieglstein be restored to membership when they



This pictured representation of John Powell has particular significance at this moment for not only has he made two pianistic appearances in New York this week with two different orchestras (the Philharmonic and the Russian Symphony) but also he appeared on the one occasion in his own work for piano and orchestra, the "Rhapsody Negre." John Powell is a typically American artist in birth, tendency, spirit and ideas and ideals. He regards his art as an expression of his serious self and he has won his present high position in the musical world on the strength alone of his splendid achievements as a creator and an executant. America is proud to claim him as one of its leading sons in music.

shall have obeyed conditions imposed by the federation; that no consideration be given to the application of reinstatement of Bruno Steindel until the United States Government shall have made a positive announcement of its disposition of charges against him; and that no consideration be given to Richard Kuss' application until he has put that application into the same form as was signed by the three other applicants.

### Eastman to Build Rochester Conservatory

Just as the MUSICAL COURIER goes to press it is learned that George Eastman, of Rochester, N. Y., known all over the world through his origination and manufacture of "kodaks" and everything connected with them, has announced his intention of building a magnificent new home for the Institute of Musical Art of that city, which is a part of the University of Rochester. It is likely that the Institute will be renamed in Mr. Eastman's honor. It will include a concert hall modeled after Boston Symphony Hall, but somewhat larger.

## SIR HENRY WOOD PRESENTS MAC DOWELL'S "INDIAN SUITE" BEFORE LIVERPOOL AUDIENCE

Joseph Holbrooke, the Irrepressible, Enjoyed as Creator and Interpreter

Liverpool, Eng., December 3, 1918.

The principal novelty of the Philharmonic Society's fourth concert, directed by Sir Henry Wood, was Mac Dowell's "Indian Suite," which received close attention from all concerned. The work made a distinct impression. Berlioz's "Carnival Romane" and Wagner's "Faust" overtures were in strong contrast and showed the orchestral vitality in the best light. Elgar's "Wand of Youth" was a welcome innovation. Phyllis Lett was the vocalist and the choir gave a somewhat boisterous reading under Dr. Pollitt of the recently deceased Hubert Parry's "Blest Pair of Sirens," a work that promises to epitomize the methods of one of Britain's most representative composers and acted as an "In Memoriam" offering.

### Rodewald Concert Society

At the second concert the Catterall party submitted a prize string quartet by Giuseppe Ferrata, but it did not create much interest, except as regards the third movement, which is well written and not without a certain distinction. Quintets by Dvorák and Arensky, with Mrs. Roland Smith at the piano, offered contrasts, but at times the lady forgot she was playing with a limited combination and not a full orchestra. At subsequent meetings we are promised a Scriabin recital by Lilias McKinnon and a choral evening under Dr. A. W. Pollitt. Mozart's clarinet quintet and, possibly, that of Brahms for the same instruments, are also to be heard in due course. It is gratifying to find that these interesting gatherings are meeting with much wider support than formerly.

### Westhead Concerts

The second of H. J. Westhead's concerts showed a much better attendance, and, from an artistic point, left nothing to be desired. Benno Moiseiwitsch, who is rapidly capturing the British concert platform, gave a thoughtful rendering of Chopin's B flat minor sonata, and introduced a ferociously difficult "Rondeau de Concert," by Cyril Scott, abounding in lightning flashes and headlong impetus. How he mastered this cheval de frise of notes I cannot understand. The same remark applies to his treatment of Balakireff's imposing pianistic scene, "Islamey," and an effective toccata by Debussy. Technical difficulties appear to vanish under his remarkable system and his style is totally free from exaggeration or ad captandum tricks. Carrie Tubb's rich soprano was heard to great advantage in Verdi's "Salce," from "Otello," and a number of native songs by Purcell, Hamilton Harty and Harold Craxton. Marie Hall's violin solos were also much appreciated. Walter Bridson accompanying with his usual tact.

### Holbrooke as Interpreter

The specimens of British compositions presented by Joseph Holbrooke and his vocal colleagues, Astra Desmond (an excellent contralto) and George Pawlo, a capable tenor hailing from Finland, were distinguished by technical cleverness if not actual inspiration, in many cases the means being more apparent than the end. In this respect John Ireland and Cyril Scott were the chief culprits, although it is possible that a fuller toned piano might have mitigated some of the more aggressive features. Certain it is that none of the native examples came within a measurable distance of Dédot de Severac's striking "Coin de Cimetière" (from the suite "En Languedoc") which is charged throughout with real feeling and deft musicianship. Here Mr. Holbrooke was seen at his best as a sympathetic interpreter, although his comprehensive outlook did the fullest justice to Rachmaninoff's exigent "Polka" and the resilient accompaniment of Frank Bridge's bright "Love Went a-Riding," which had to be repeated. Bantock's "A Feast of Lanterns," also gave much satisfaction, as did Holbrooke's setting of Poe's touching "Annabel Lee," which Mr. Pawlo infused with genuine feeling and dramatic point. The concert was given in the Crane Hall before a large audience, and the proceeds were to go in aid of wounded prisoners in Germany.

W. J. B.

### Lockport Festival Guarantee Secured

Lockport, N. Y., has finished its drive for the guarantee fund for the National American Music Festival next September and the event now is assured of financial support.

## EMIL OBERHOFFER IN NEW YORK ON FLYING INSPECTION OF THE LEADING ORCHESTRAS

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, is in this city on a flying tour of "oral inspection" of our leading orchestras. When seen by a representative of the *MUSICAL COURIER* and questioned about his singular self-imposed errand in midseason—when all orchestras, his own included, are wont to go at full speed—Mr. Oberhoffer replied:

"My task is self imposed and rendered possible through the liberality of the president of our association, Elbert L. Carpenter, but I don't consider it so singular. You see I got so music hungry that I just had to come."

"But you surely had no dearth of music when, according to your year book, you conducted 180 concerts during last season?" he was asked.

### Music Hungry

"No, it's precisely that fact that renders me so music hungry; it's the planning, the studying, the rehearsing, the meditating upon all these programs with the resultant little triumphs of one day followed only by despair the next, having fallen short of the ideal sought, that renders one hungry for music of somebody else's making. It is this continual spending of your physical, mental and emotional forces, this constant 'giving out' without an adequate 'taking in' that brings one sometimes to the brink of musical bankruptcy. I want to replenish my stock. I am craving to feed on what hitherto I have doled out. My nerves yearn for the reflex action of rapturously restoring what they have ecstatically spent."

"Oh, yes, you can do these things easier in New York. A man here can easily 'tune up' his musical battery. Conductor A, finding his musical spark plug going rusty, need only attend his friend's concert for this purpose. And

"Now, I want to warn all these my superior and illustrious brethren that, although I come in an humble frame of mind, a mendicant, duly chastened by over twenty years of the hardest and happiest toil in an almost virgin musical soil, yet my hunger will be appeased by nothing less than the discovery of their souls."

"Oh, no, not their individual luminaries! I seek to probe the soul of their respective orchestras, to lave my bruised spirits in their offerings, to aggrandize the noble and the sublime, to absorb it all and to go home again with a quickening of the modest little spark of talent—or whatever you are pleased to call it—in me fanned into a more consuming flame with a fresh viewpoint from which I may more intimately appraise and value the devoted and loyal band of men comprising our own orchestra."

### What Is the Soul of an Orchestra?

"But this soul of an orchestra—what do you mean by it?" the conductor was asked.

"I have never read anywhere what constitutes the soul of an orchestra, although some learned critics disparagingly speak of the absence of a soul in certain orchestras, without, however, revealing to an expectant musical public their positive knowledge in the matter."

"Perhaps it is the grand soul of a richly endowed leader touching and lighting up—setting on fire—the souls of those swayed by his will so that they render, freely, gladly, joyfully, their all, and a performance ensues in which exultants and listeners seem as one, equally thrilled."

"Such grand soul immolations happen sometimes when we speak in the tongue of the masters with their cosmic appeal. But as mere excess of feeling without reasoning restraint becomes utter bathos, it is the leader's life work so to drill and prepare his forces beforehand that he and they together may be able to cope with such rare moments of exaltation and emotional abandon that they may not overstep esthetical limitations."

### Wind Instruments Most Essential

"In former years, when we had not the means to acquire the rare artists on wind instruments which we now possess, I thought the winds most essential to the revelation of this individuality in an orchestra which might be called soul. I still hold to that, but since they function almost entirely as individual voices, replacement of, say, an oboe, a French horn, a trumpet or a clarinet, often cures a sick wind choir instantly. Today I conceive the creation of a harmonious, singing string choir the hardest task in an orchestra and the one which, once successfully attained, will lend distinction, individuality, soul, if you please, to it. Just imagine what patient study, what loyal yielding, in a temperamentally and even racially so varied a body as sixteen first violins, are necessary to sing as one voice! Oh, how we toil and strive to realize the wonderful suavity of those Vienna Philharmonic strings, the rotund tone of Mengelberg's strings, to speak in the voice of thunder of those ten string basses that Nikisch brought over with the London Orchestra, to imitate those poignant, agonizing crescendi when Anton Seidl led 'Tristan.'"

### Would Give Minneapolis a Still Finer Orchestra

"To hear how my esteemed colleagues are succeeding in this herculean task and how well they can merge the myriad tonal tints into the sublime orchestral utterance, I have come hither. Meanwhile, by invitation of our president, Adolf Weidig, of Chicago, who only lately stepped into the breach on account of sickness and conducted the Chicago Orchestra with distinction, and Artur Bodanzky, whose mastery with the baton is well known here, will give our orchestra new and useful points in technic and expression

## FRANCE STILL NEEDS WOMEN ENTERTAINERS

[This is a letter just received by the *Musical Courier* from Thomas S. McLane, chairman of the Entertainment Bureau of the Y. M. C. A., whose office is at Room 407, 2 West Forty-third street, New York City. To him any women artists wishing to go to France should make application. It may be noted that, in the various complaints against the Y. M. C. A. by returning soldiers, the entertainment service was always excepted, receiving nothing but the highest acknowledgment and praise from all.—Editor's Note.]

"I feel it only fair that your paper, which has done so much to assist us in recruiting talent for overseas entertainment, should be kept informed of changes in the situation which, of course, at the present time are occurring with great frequency."

"We have now decided to send no more men to France, for the Army is detailing men for this particular work out of every battalion. The call for women, however, is greater than ever. The following excerpt from a letter just received from Paris will perhaps emphasize again the need for entertainment and also will show a new and very happy relationship which has recently been established with the Army:

"We have been struggling against great odds in lack of transportation, lack of billets, etc. Now, however, the attitude of the army seems to be, 'What can the army do to help you get to us the entertainment that we want?' General Pershing has detailed Colonel Kelly as entertainment officer for the A. E. F. Major Barlow, an old theatrical man, has been appointed by Lieutenant General Bullard as entertainment officer for the Second Army."

Major Barlow has been in Paris and asked for some thirty-five entertainment units. His part of the army is located more or less permanently in the devastated territory. In four days Major Barlow had taken over the Municipal Theater at Toul; also an immense garage holding 3,000 men, and had a staff of forty-five electricians, carpenters and plumbers putting in stage, lighting and heating which was ready the following night."

Six Cadillac limousines were placed at the disposal of entertainers for work in the Toul area. Also thirty captains' billets and places at the officers' mess were provided. Costumes were sent out from our Paris office, together with twenty-five or thirty musical instruments."

This is a sample of the way the army wants entertainment and what it is ready to do to get it."

"With such co-operation as this the handling of the entertainment is going to be very much simplified, and also, of course, the entertainers themselves will be much more comfortable, for many of the hardships will be thus eliminated."



EMIL OBERHOFFER,

Conductor of the Minneapolis Symphony Orchestra.

should that friend perchance have a dozen or so recalls after that austere symphony which your own audience only last week received with respectful silence, I warrant you your sleep that night may not be as serene as nature undisturbed vouchsafes to man; yet at the next morning's rehearsal sparks will fly again all right."

### Little Opportunity for "Soul Baths" in Minneapolis

"Now 'out our way,' unfortunately, a man, if he be a conductor, cannot take this wonderfully healing and restoring 'soul bath' very often, for despite our earnest endeavors and sincere invitations, I recall appearances of only two or three foreign orchestras during the past ten years or so."

"And so without dropping into a fearfully overworked bromidic idiom concerning Mahomet and a mountain, I want to say, unafraid and unashamed, that I dropped into your gloriously ugly and luridly beautiful burg in order to undergo a short, but intensive musical cure under your Drs. Damrosch, Stransky, Campanini, Bodanzky, Polacco, Altschuler, Monteux and other well known music specialists. For the usual 'after cure' I have in mind Drs. Rabaud, Stokowski and Gabrilowitch. After my short and pleasant encounter with Maitre Messenger and after trying out alternately grave and acute accents over the two violin-E's in my name, I look forward to Dr. Rabaud with a childlike trust for speedy convalescence."

"But it is with anguish of heart that I look forward to the Muscovite and Slavic doctors and I am afraid that I may have to resort to violent means later: either amputate that ist French verb conjugation ending of my name and graft a 'aki' in its place, or at least add to the two ornamental accents acquired, that third sombre 'accent circonflex' over my head—O."

### Visited Chicago and Cincinnati

"And, since perfect candor in a patient facilitates diagnosis, I want to acknowledge the fact that hitherto I have been enabled to garner golden opinions of the doings by the great, golden gate under the grandiose guidance of father 'all-Hertz.' As a preparation for the major operations here, I have undergone within the week 'soul baths' in Chicago and the musical Mecca on the muddy Ohio, Cincinnati. At the former place they 'carry on' marvellously in the spirit of their great founder; at the latter, the transplanted lion of the Schelde draws marvellous tones in the air, with a stick sans horse hair this time: Dr. Ysaye, grand maitre, grand homme, grand tout everything for me!

# VERA BARSTOW

will give her first New York

## RECITAL

since her return from France

— at —

Acolian Hall, New York

On Friday Evening, Feb. 28

At 8:15 o'clock

The programme includes: Sonata, No. 5, by J. C. DeMondoville; Concerto, E flat major, Mozart; and pieces by Wieniawski, Debussy, Cecil Burleigh, Percy Grainger and Leo Ornstein.



MANAGEMENT:

M. H. HANSON

437 Fifth Avenue, New York City



## STOKOWSKI GIVES MASTERLY READING OF "IMMORTAL FIFTH"

Société des Instruments Anciens Makes Farewell Appearance—Hunter Welsh Gives Vivaldi Interesting Liszt Lecture—Heifetz and Bispham, Visiting Artists

Philadelphia, Pa., February 15, 1919.

Minus the customary assisting artist at last week's pair of concerts, Conductor Stokowski, of the Philadelphia Orchestra, offered a purely orchestral program that proved vastly interesting, was thoroughly enjoyed, and aroused an overwhelming amount of enthusiasm. Four numbers were listed for presentation, one each from three modern composers, Stanford, Rachmaninoff and Gliere, while the Beethoven immortal fifth symphony brought this, the sixteenth, pair of concerts to a close.

The vital, glowing and superior work of Beethoven was offered in a manner that brought into play all the magnificent artistry, mental grasp and interpretative understanding of the conductor, while his co-workers extended themselves to reflect faithfully the director's slightest behest and most minute desire. Stokowski evinced his expected vigor, grace and artistry in dealing with the monumental work of the master symphonist, and his reading was a full realization of all the work contains. This was not only true of the ideal at which the orchestra arrived but also of the technical ensemble and dynamic vehicles that brought the organization to a realization of this ideal.

The concert opened with Stanford's Irish rhapsody in D minor. The work is of a delightful nature and thoroughly melodious in character. Moreover, it is not misnamed, for the Celtic flavor is present throughout its entirety. An "Air for a Choir of Solo Violins with Orchestra Accompaniment," by Rachmaninoff, was next in order and was given in a delightful manner that proved not only interesting but aroused much enthusiastic handclapping. The "Sirens," by Gliere, concluded the first part of the program, and while it would be trite to state that the composer was directly influenced in the forming of this composition by the writings of Debussy or Wagner, yet in many spots as applied to orchestration and coloring it is plainly reminiscent of productions from these master minds.

The audience was unusually large and the efforts of Stokowski and his men met with unalloyed praise and a wealth of spontaneous applause.

### Minna Dolores' Many Activities

Minna Dolores, Lyric soprano, has been particularly active during the past few weeks. Among her numerous engagements may be mentioned an appearance at the Panonia Society, where her success was so emphatic that she was immediately scheduled for another recital later in the season. The artist also sang with the Symphony Club Orchestra and was exceptionally well received, while a few days later her afternoon of song before the New Century Club elicited the most flattering commendation. Miss Dolores has also been filling numerous dates at private musicales, notably one at the residence of Mrs. E. Perot, and another in the home of Mrs. Howard Butcher. Her coming recital at Witherspoon Hall on Thursday evening, February 27, promises to be an event of much interest.

### S. I. A. in Farewell Recital

On Sunday afternoon last, the Société des Instruments Anciens appeared before an audience that crowded the Bellevue-Stratford ball room to capacity. It is seldom that a musical organization of this type succeeds in gaining public favor so consistently and rapidly as has been the case of the coterie of French artists in question. On each successive visit to this city they have met with additional enthusiasm and patronage, growing initially from an appeal of novelty to one of deep and expectant appreciation. The simplicity and assured sincerity of attitude on the part of the members was one of the important factors that could not fail to impress the Sunday afternoon audience with the lofty musical ideals, the quaintness, interpretative charm and wealth of melody, as it flowed in delightful rhythmic sequences of sixteenth and seventeenth century quartets, quintets, concertos and solo works. The concert marked the final appearance of the artists before their return to France, and aside from a riotous display of enthusiasm at the termination of each number, there was a rousing farewell given at the conclusion of the concert.

### Heifetz's Masterly Art

The audience which the phenomenal violinist, Jascha Heifetz, drew to the Academy of Music last week was remarkable for the abundance of enthusiasm displayed as well as for the large number of music lovers in attendance. The house was completely sold out and the stage was crowded to such an extent that the piano had to be rearranged to give the soloist and his excellent accompanist elbow room for the creation of what proved to be an artistic triumph.

The following numbers were offered by Heifetz in his usual well nigh perfect manner, and to which list many encores were subscribed. The G minor sonata of Tartini, Paganini's concerto in D major, the Romance in F and the G major minuet from Beethoven; "Waves at Play,"

by Edwin Grasse, which, by the way, had to be repeated, and Moszkowski's "Guitarre" completed the second portion of the program, while Auer's arrangement of a Tchaikovsky andante cantabile and the polonaise in D major from Wieniawski brought the concert to a close.

### Hunter Welsh Lectures on Liszt

Before a large and deeply interested audience, Hunter Welsh, the distinguished American pianist, gave another lecture under the auspices of the University Extension Society. On this occasion Liszt was the composer selected for discussion and, as usual, Welsh immediately won the audience by his remarkably finished style and splendid faculty in the matter of talking distinctly as well as unfolding his thoughts in a terse and clear manner on the point at issue. As was the case in his Chopin talk, the artist eschewed the conventional trails of biography, history and philosophy generally followed by those who endeavor to enlighten us in matters musical. In this connection Welsh very evidently and correctly believes that all such information may be had by the perusal of a few books to be found on the shelves of almost any public library and, therefore, he turns his attention to the esthetic values, influences, inspiration and reaction of a composer's

## FOUR UNUSUALLY FINE ORCHESTRAL CONCERTS DELIGHT MINNEAPOLIS

Local Composer's Overture to Be Played by Chicago Symphony—Louis Graveure Proves Rare Treat—Margaret Namara and Arthur Hackett Appeal to Enthusiastic Audiences—Galli-Curci Again a Potent Box Office Attraction—Thursday Musical Club Contest—Notes

Minneapolis, Minn., February 2, 1919.

Stanley Avery, the modest choir master of St. Marks church, is gradually coming into his own in the world of composition. Two of his new songs have just come from the Ditson Press. They are "Song of the Street Sweeper" and "Cavalier's Song." Another of his compositions, "Song of the Timber Trail," recently published, makes a trilogy of baritone songs. Reinald Werrenrath presented the "Song of the Street Sweeper" at one of his New York recitals at Aeolian Hall, when it was spoken of very highly. Mr. Avery's overture, "The Taming of the Shrew," is announced for its first performance by the Chicago Symphony Orchestra on February 7 and 8, under the baton of Eric Delamarer. This seems like a big feather in the hat of a Minneapolitan, and we are equally sure that he deserves all he gets.

### Four Fine Orchestral Concerts

On the evening of January 17 we had a rare treat through the singing of Louis Graveure at the Auditorium with the Minneapolis Symphony Orchestra. He gave new life to the aria from "Herodiade," by Massenet, "Vision Fugitive," and received an unqualified success. For his second appearance he elected to essay an aria from Verdi's "Il Trovatore," and was recalled innumerable times. He was an instantaneous success when he first appeared here four years ago, and a season has not been complete without him since. His voice is mellow, his musicianship superb, and his diction is perfect.

The orchestra quite surpassed itself following the poetic reading that Mr. Oberhoffer gave to the Thomas overture to "Mignon" and the Herbert suite romantic, which includes "Vision," "Aubade," "Triomphe d'amour," and "Fete Nuptiale." The three movements of the Cesar Franck D minor symphony were a revelation of beauty and rare nuances. Thus, Mr. Oberhoffer gave a wonderful program from compositions of a Belgian, a Frenchman and an American, and it certainly did not suffer in comparing it with any ever given here.

The popular concert given by the Minneapolis Symphony Orchestra on Sunday, January 19, was attended by an appreciative audience. Schubert's "Unfinished" symphony was the number of chief interest, and was conducted with great delicacy by Emil Oberhoffer. Lacombe's "Gypsy March" opened the program, followed by Flotow's overture to "Stradella." The "Minuet Celebre," by Boccherini was daintily played, and, in response to insistent applause, the number was repeated. Berlioz's colorful pieces from the "Damnation of Faust," "Dance of the Sylphs" and the "Rakoczy" march all were given with due regard to their value. The assisting soloist was Minette Warren, pianist of St. Paul.

Margaret Namara was the soloist with the orchestra for the popular concert on January 26, when she demonstrated that her art is of a very high order. She sang those exacting songs, "Ah fors e lui," from Verdi's "Traviata," and Bellini's "Ah, non creda mirati," in which her pure coloratura soprano was perfect in intonation, phrasing and in musical taste. Her reappearance on the stage was demanded and redemanded until she had sung double encores, and still the audience was not satisfied. Mme. Namara was a decided hit. McCunn's concert overture was a new vehicle of expression for the orchestra and his "The Land of the Mountain and the Flood" proved to be a splendid work. Both conductor and orchestra were heard to advantage in "The River Moldau," by Smetana, and the Dvorak largo from the "New World" symphony, in which the English horn was beautifully played by Carl Steffansen. Raff's "Parting March," from the "Leonora" symphony, the opening number on the program, was given with dignity and patriotic fervor. Debussy's scherzo and andantino in G minor were most interesting, especially as Mr. Oberhoffer had added the string basses in order to give it the proper resonance necessary for so large a hall as the Auditorium. The Rimsky-Korsakoff "Caprice Espagnol" closed the program.

On January 31 the regular Friday night program of the orchestra was one of the most notable ever given. This was not only due to the polished work of the players as they responded to the magnetic baton of Emil Oberhoffer, but also to the rare accompanying that was done for the assisting soloist, Arthur Hackett. After the Beethoven overture "Leonore," the three songs followed in this succession, "Adelaide," by Beethoven; "Ossian's Song," from "Werther," Massenet, and the "Aubade," from "Le Roi d'Ys," Lalo. Mr. Hackett made a fine impression with

(Continued on page 30)



## ARTHUR HACKETT

has recently added to his programs

The Magic of Your Eyes . . .	Arthur A. Penn
I Did Not Know . . .	Frederick W. Vanderpool
Smilin' Through . . .	Arthur A. Penn
Sorter Miss You . . .	Clay Smith
There's A Long, Long Trail . . .	Zo Elliott
Values . . .	Frederick W. Vanderpool

## M. Witmark & Sons

Witmark Building :: New York City



work, not only as applied to the master under consideration, but as applied to the writings of other composers and the great musical audience of the world who listen. Those present were flatteringly attentive and thoroughly enjoyed the discourse throughout, and at its termination gave vent to much unrestrained enthusiasm. To illustrate the high lights of the lecture Mr. Welsh played the following Liszt numbers: "Sposalizio," "Canzonetta de Salvatore Rosa," "Waldesrauschen," thirteenth rhapsody, and as encores "Soirée de Vienne" and the eleventh rhapsody.

(Continued on page 31)

## JULIA CLAUSSEN AND CLARENCE WHITEHILL REJOIN METROPOLITAN

Both Artists Excellent, Making Season's Debut in "Aida"—Charles Hackett Wins New Success in "Rigoletto"—Hageman Plays Novelty at Sunday Concert

"Crispino" and "Petrushka," Monday, February 10

The Monday night subscribers of the Metropolitan Opera heard a double bill, which consisted of "Crispino e la Comare," by the brothers Ricci, and Stravinsky's mimodrama "Petrushka"—a very delightful combination. Judging from the audience's applause during curtain calls it thoroughly enjoyed the evening of light music, the excellent singing and acting by the cast of the former, and the exquisite dancing and vivid setting of the mimodrama.

"Crispino e la Comare" is an ideal vehicle for both Frieda Hempel and Antonio Scotti. The performance was the former's last one of the season and after hearing her lovely vocalism and vivacious acting in the role of Annette, one regretted that the end of her season had come. Miss Hempel sang, perhaps, more brilliantly than ever before, which means that it must have been super-brilliant. She has advanced far in her art during the last year and has proven herself a worthy addition to the Metropolitan forces. She was recalled many times and received a large bouquet of American Beauties. During the banquet scene Miss Hempel delighted her admirers with her singing of the "Blue Danube" waltz and "The Last Rose of Summer."

Scotti was in remarkably good voice and his acting shone throughout the performance, while the contributions of De Seguro and Chalmers, both vocally and histrionically, added to the general excellence of the performance. De Seguro, particularly, was an amusing character and displayed skill in his handling of the part. Papi conducted.

### "Petrushka"

Rosina Galli, Adolph Bohm, Giuseppe Bonfiglio and Ottokar Bartik, were, again, the principal figures in the mimodrama. Mlle. Galli's unique and charming interpretation of the ballerina was well appreciated and Mr. Bohm was an attractively nimble Petrushka, who ably assisted Mlle. Galli. The scenery is unusually striking in its daring color combinations and the work on the whole proved to be equally as successful as its first performance the previous week. Monteux conducted.

Double Bill, Brooklyn, February 11

At the Brooklyn Academy of Music, Tuesday evening, February 11, "Cavalleria Rusticana" and "Le Coq d'Or" were presented with a regular Metropolitan cast. In "Cavalleria Rusticana," Florence Easton was a dramatic and fine voiced Santuzza, Giulio Crimi a forceful Turiddu, and Luigi Montesanto a powerful Alfio. The performance was conducted by Roberto Moranzoni. Monteux con-

ducted the performance of "Le Coq d'Or," in which the cast was identically the same as heard and seen on previous occasions.

"Aida," February 12 (Matinee)

The extra matinee performance at the Metropolitan Opera House on Lincoln's Birthday was Verdi's old time favorite, "Aida," with a record audience in attendance, whose enthusiasm throughout the afternoon was genuine and not encouraged by the claque. The cast caught the interest of the spectators inasmuch as Caruso was the Radames and there were two first appearances of the season in Clarence Whitehill as Amonasro and Julia Claussen as Amneris. Both sang extremely well.

Mr. Whitehill, in fact, seemed to be in better voice than ever, which is saying a great deal. He was an imposing figure histrionically and put great tonal beauty into his singing, especially in that of the big aria of the Nile scene. He was warmly received and justly earned the vociferous applause that fell to his share.

Mme. Claussen, looking exceedingly handsome, handled the role of the Princess with exceptional artistry. Her voice was beautiful in the middle and lower registers and clear and certain when she soared to upper regions. One looks forward with pleasure to another appearance before long.

As for Caruso and Muzio in their respective roles of Radames and Aida, their work in these parts is too familiar to New York opera goers to need further comment. It is sufficient to say that they sang up to their usual standard and aroused the audience to great heights of appreciative demonstration. Moranzoni conducted.

"Faust," February 12 (Evening)

Gounod's "Faust," with Geraldine Farrar as Marguerite, was given at the Metropolitan Opera House on Wednesday evening. A very creditable performance it was with Giovanni Martinelli as Faust, Leon Rothier as Mephistopheles, Thomas Chalmers as Valentin, and Raymonde Delaunoy as Siebel.

Miss Farrar sang her lines well and looked the part to perfection, but the vocal honors went to Martinelli and Chalmers. The latter's singing of the aria in the first act was splendid. Mr. Martinelli was in fine voice and his



GIULIO GATTI-CASAZZA,

The directing dynamo of the Metropolitan Opera.

singing and acting were up to his usual standard. The chorus work was a marked feature of the performance in the matter of its spiritedness. Monteux conducted.

"Boris Godunoff," Thursday, February 13

Moussorgsky's opera had its third performance of the season with the same cast as at the two previous renditions, and with Papi in the conductor's chair. About the work itself so much has been written that nothing new can be said of it. The performance was excellent. Didur as Boris, Althouse as Dimitri and Matzenauer as Marina distinguished themselves. There were many empty seats. Is the public tiring of the Russian work?

"Rigoletto," Friday, February 14

"Rigoletto" had two points of special interest—the return of Maria Barrientos for her third season at the Metropolitan and the first appearance of Charles Hackett in a Caruso role. There was an audience which packed the house. Mme. Barrientos was very heartily received on her first entrance and was also the recipient of hearty applause after each of the various show numbers of the work. There was nothing new or different about the Barrientos art. She sings as ever with a perfect ear for intonation and an excellence of the mechanics of vocalism which is astonishing.

Charles Hackett did not disappoint his admirers as the Duke. That splendid finish and knowledge of style which is his, whatever he undertakes, stood him in good stead, and he gave a most satisfactory presentation of a character that is difficult to vitalize. The two famous arias went capitally, and the duet in the second act with Barrientos was one of the high lights of the performance.

De Luca's Rigoletto is a familiar figure here now, but heartily welcome however often it may be heard. For a well rounded and effective incorporation of the character there is no one to excel him today. Sophie Braslau sang the Maddalena at short notice, taking Flora Perini's place. Her rich voice gave pleasure in the scene that falls to her. Rothier was the Sparafucile and the smaller parts were in the usual capable hands. Moranzoni conducted.

"Lodoletta," Saturday, February 15 (Matinee)

A crowded house heard Florence Easton sing the title role of Mascagni's Lodoletta to the Flammen of Enrico Caruso. Both artists were in excellent voice and their vocal work brought forth the approbation of the vast audience. Thomas Chalmers was the Gianotto and the cast included Didur as Antonio and Cecil Arden as Vannard. Moranzoni conducted with excellent effect.

(Continued on page 48.)

**LAURA H. GRAVES** Mezzo-Soprano  
CONCERT :: RECITAL :: VOICE PLACEMENT  
Address: 74 W. 94th St., New York. Tel 2989 River.

## MARTHA ATWOOD

### SOPRANO

New York Recital Princess Theatre, February 2



She was able to interest her hearers through admirable qualities of style and feeling.—Morning Sun, February 3, 1919.

Something of an Yvette Guilbert of English balladry (but with a real voice besides), Martha Atwood gave a Princess Theatre recital last night, and charmed her hearers increasingly. Mme. Atwood has personality to throw into her work. She sings well and expressively. Last night she did pretty work with a group of Italian songs, made a dramatic impression with Fevrier's "Les Canaries de Verdun," could please with the "Pieta" of Claude Warford and especially with the dainty "Mother Goose Rhymes" of Bainbridge Crist.—Evening Sun, February 3, 1919.

Martha Atwood, soprano, gave a song recital last night at the Princess Theatre. Miss Atwood possesses an admirable sense of style and a good interpretative sense. Her best work was done in the French group, where her admirable diction and intelligence of expression stood her in good stead. But she also sang Legrenzi's "Che fiero costume" excellently. The audience was most enthusiastic.—New York Tribune, February 3, 1919.

If singers actually choose their concert clothes with some particular song in mind, then Martha Atwood must have picked out the beautiful green gown which she wore at the Princess Theatre last night chiefly for a little Irish song by Trevala called "Supposin'." During the time that she was delivering (and repeating) the whimsical sentiment of that delightful bit of music, Miss Atwood was probably at a pinnacle of popularity with her audience which even the consistent success of her recital as a whole could not disturb. Therefore, the gown, the song and the brogue were alike justified. The Princess Theatre lends itself remarkably to the intimate art of this rarely equipped soprano. No matter what she sings, the beauty is always there.

If Miss Atwood will let her admirers gather in such surroundings for the time being, she may soon find herself compelled to give frequent recitals to satisfy the demands upon her gifts. Certainly her distinction of style and unusual vocal resources cannot long remain unrecognized. New songs by Cecil Forsythe, Claude Warford and Vanderpool were high lights in the material of last evening's program.—The Mail, February 3, 1919.

Festival, Concert, Recital, Oratorio

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York

STIEFF PIANO USED

# ERNESTINE SCHUMANN-HEINK

Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York (STEINWAY PIANO)



# FRANCES NASH

## HAS "GREAT SUCCESS" AND IS "RECALLED FIVE TIMES"

### AT HER FIRST APPEARANCE WITH CHICAGO SYMPHONY ORCHESTRA

**"It was a living, dashing performance and Miss Nash deserves all the applause that was lavished upon her."**

*Chicago Daily Journal:*

"There is no reason why Frances Nash should continue to be a stranger to Chicago audiences, for she has artistic abilities that should make her welcome. She is an ornamental person on the platform, with a taste for warm color, in costume, which wins a good part of her battle before she begins to play.

"Add to this a nice taste in the selection of her solo number. It was MacDowell's second concerto for piano, a piece which gives an impression of being wrought by much hard work on the part of the composer, but rings almost as agreeably as though it were more spontaneous. Miss Nash quite evidently had a good deal of sympathetic feeling for the real music which is there, and, equally evidently, had a well matured comprehension of what it meant and the technical equipment to project it. It was a living, dashing performance and a successful one. Miss Nash may be credited with having done an interesting thing and she deserved all the applause that was lavished upon her."—(Edward C. Moore)

*Chicago Evening American:*

"Frances Nash, born in the United States of America is what one calls in the profession a good piano talent.

"She has power and a facile technique, but I like her work best in light, easy rapid passages, rather in the monumental and declamatory or dramatic phrase.

"Miss Nash makes a very delightful stage picture and shows

platform assurance. There were five recalls."—(Herman Devries)

*Chicago Evening Post:*

"Miss Frances Nash was the soloist for the MacDowell concerto and she made an immediate impression. Her tone was vibrant and of surprising volume, her technical equipment excellent

throughout. The bravura passages were delightfully clear and done with a certainty which was comforting. She had the spirit of the music and brought it out with a broad sweep that had the true interpretative force in it. The music meant something to her, which she expressed with an independence of thought which stamped her as a personality. She

will be heard of in the world of music."—(Carleton Hackett)

*Chicago Daily News:*

"Miss Nash made the D minor concerto for the pianoforte, by MacDowell, glow with the fire and brilliance of her performance. She is technically well equipped, her stage presence is charming and youthful, and she plays not only with musical intuition but also with rare intelligence. Her part of the performance was flawless. She had a great success, and was recalled a number of times."—(Maurice Rosenfeld)

*Chicago Herald and Examiner:*

"Frances Nash, a vision in emerald green velvet, gave an interpretation of MacDowell's lovely concerto in which intelligence and vigor were equally marked.

"In the lilting curves of the jolly presto and later in the lively mood of the closing movement, she was particularly successful. The audience took her very much to heart, for she was extremely easy to look at and played well."—(Henriette Weber)

*Chicago Daily Tribune:*

"When yesterday's concert was over, the concerto was the most important item in the bill; and it had been played well by Miss Nash and the orchestra under De Lamar. Miss Nash is worth listening to: her playing is clean, musical and brainy and she owns good orchestra manners. She did with taste and intelligence what she undertook to do."—(F. D.)



Direction: EVELYN HOPPER

: : :  
STEINWAY PIANO

Aeolian Hall, New York City

# INTERVIEW WITH PAPALARDO—Conductor and Coach



The historical fame of Italy as a center for operatic study has been due to several well known causes. Among these may be mentioned the old time operatic traditions of the country and the excellence of the performances in the great opera houses, as well as the large number of smaller opera houses giving performances continually. Most of all, however, is this fame due to the fact that every operatic aspirant, whether a singer or conductor, has the opportunity of receiving a thorough musical training under skilled guides. There, too, the aspirant may live in that so-called musical atmosphere and by an unconscious process of assimilation, the operas become as second nature to him. This may explain why Italy continues to turn out such fine musical talent.

It was interesting for a *MUSICAL COURIER* representative to learn some of the striking details of Arturo Papalardo's career. He is one of Italy's young operatic conductors, who although but thirty-one years of age has had a most valuable and cosmopolitan experience.

A graduate of a foremost Italian conservatory (Government controlled, by the way) and a pupil of Zuelli, he became familiar with the traditions of Italian opera at a very early age. His debut was made at Florence, at the Verdi Theater, where he conducted for the first time "Don Pasquale," with an exceptional cast under his baton, among whom were Inez Ferraris, Bellatti and the late Pini Corsi, of the Metropolitan, in the leading roles. Later he went to San Remo, where he conducted "Andrea Chenier," "Cavalleria," and "Pagliacci," after which he conducted in Reggio Emilia, Novi Ligure, Rimini, Cogliari and Sassari. The impressive success obtained in these cities by Papalardo, then only a mere boy of twenty, resulted in several enticing engagements, one of which took him to Rio Janeiro and Sao Paulo, Brazil, where he was assistant conductor to Polacco. From there he was called to London and a tour of other English cities, where he appeared as pianist with Vivien Chartres, the violinist.

Coming to America some years later on a visit to his parents, who had left him nearly eight years before, a student in Italy, he fully intended to return to Milan to proceed with his work, but the temptation of having a home atmosphere after so many years of traveling caused him to postpone his return. Gradually Papalardo became convinced that a great musical future was awaiting America and he decided to pursue his career in this country. His first thought after coming to this decision was to become an American citizen.

In a recent interview Maestro Papalardo said: "And I took out my first papers then and there and a year ago received my final papers, of which I am very proud."

Securing an engagement as conductor in opera under the circumstances existing a few years ago in this country was very difficult as the foremost companies imported their own conductors. Mr. Papalardo soon became convinced that having become an American, in America he must wait for a gradual broadening of this sentiment, which he believes is taking place now.

"But you did conduct in this country, did you not?" he was asked.

"Oh, yes, indeed! I conducted for several traveling companies, but I came to the conclusion that traveling—at least in my case—accomplishes nothing. In my opinion I have accomplished more in my studio with my pupils and in the hours I have devoted to my own development than would have been possible otherwise."

"This, then, was your reason for refusing Mr. Gallo's offer to conduct for his San Carlo Company this season?"

"Exactly," he replied, "and you will notice I have not been wasting my time," pointing to a pile of scores, many of the new operas among them. "You see," he continued, "a reputation cannot be built upon hasty performances on one night stands, but requires more than that."

"What we really are ripe for in this country," he went on, "are opera companies partially or wholly supported by the cities and under the management of experienced, recognized impresarios. There is no reason why our big cities should not be able to support an opera company of really high standard, as well as a symphony orchestra. The field is yet unploughed here in America but your ground is very, very rich. New York can easily boast of more than one splendid operatic organization, I should think, and still maintain its premiere company, the Metropolitan. You have plenty of good artists already here and fine student material that could in a short period be ready for new opportunities. In my own studio I have quite a few promising pupils of the operatic caliber, and this is the case in many other studios, too."

"What I should like to do and what I am prepared to do—even tomorrow night," he went on, "is to accept a conductorship that does not imply traveling. This is what I am hoping to accomplish here in New York in time. I have a repertory of over thirty operas which I have conducted already throughout Europe and America. I never, by the way, conducted in Germany!"

"In the meantime, I am settled here comfortably with my wife who, it may interest you to know, is an American girl, and with my boy who was born here in New York. He, self-styled my 'friend,' and I have great times together. My studio is a success and I am very busy while waiting for America to come into her own in all things musicale and to recognize with pride her own ar-

**TEATRO CIVICO**  
CAGLIARI  
Sabato 25 Febbraio 1911 ad ore 20,30 prec.  
**GRANDE SERATA**  
in Onore dell'esimo Maestro  
**ARTURO PAPALARDO**  
PARTE I.  
**GRAN FANTASIA DI KAUSER**  
per violino e piano  
Omaggio della Sig.na PIERINA ADDIS  
al Seratante  
L. CANEPA, Sinfonia  
**I PEZZENTI**  
per orchestra  
PARTE II.  
**IRIS**  
di MASCAGNI  
Esecutori Principali:  
B. LENZI, D. BODONI, G. ROTONDI, A. OLIVA,  
M. MEDOSI G. PINNA  
PREZZI: Biglietto d'ingresso ai palchi e platea L. 1,50=  
Poltrona (oltre l'ingresso) L. 2,50 Seggiolone (oltre l'ingresso) L. 1,50=Sedia (oltre l'ingresso) L. 1,00 Loggione 0,75 Per la prenotazione dei posti distinto e palchi il camerino dell'impresa rimane aperto dalle ore alle 14 e dalle 16 le poi. Nel camerino del teatro si affittano palchi.  
**SERATA FUORI ABBONAMENTO (PER PALCHI E POSTI DISTINTI TURNO B).**

## A VERSATILE MUSICIAN.

The above program exemplifies the versatility of Arturo Papalardo, who is now a well known vocal coach in New York and also recognized as a conductor. In the concert, the program of which appears above, Mr. Papalardo appeared first as a pianist, playing the piano part of the *Gran fantasia "Di Kauser"*; then on the stand he conducted Canepa's symphonic poem, "I Pezzenti"; and after this he showed his ability as an operatic conductor directing the performance of Mascagni's "Iris" which formed the second part of the program.

tists. I am proud to have joined hands with her in the building of her great future, which will undoubtedly create her own musical atmosphere, broaden her musical expression and firmly establish American musical traditions. Viva America!"

## Daughters of Ohio Meet

On Monday afternoon, February 10, the Daughters of Ohio, Mrs. William J. Cauters, president, met at the Hotel Waldorf-Astoria, when the members and their guests were entertained with an interesting program, the principal numbers of which were an address on the life of the late Theodore Roosevelt by the chaplain of the society, Dr. Edgar Whitaker Work, and two groups of songs charmingly sung by Marguerite Potter, mezzo-contralto; these included songs of the South and three Civil War songs. Miss Potter possesses a voice of good quality which she employs intelligently.

# CHARLES FONTAINE

Tenor



## Chicago Opera Association

Auditorium Bldg.  
Chicago, Ill.

Lexington Opera House  
New York City



AS DES GRIEUX IN "MANON"



AS ALMERIO  
IN "GISMONDA"



AS ALMERIO IN "GISMONDA"





*A letter from*  
**HAROLD BAUER**

*The Aeolian Company.*

*New York, October 22, 1918.*

*Gentlemen:—*

*It has taken me several years to decide to play exclusively for the Duo-Art. My hesitation was not due to any doubt as to the superior excellence of your instrument, but because, in view of still further improvements which the future seemed to promise, I thought it advisable to wait before taking an irrevocable step.*

*It is indeed a matter of the most serious importance to an artist to determine the selection of an instrument which, through the means of a recorded roll of paper, will reproduce his playing and carry it all over the world. Where one person will hear the performance of the artist himself, thousands will listen to the music-roll reproductions of his playing, and his reputation will gain or suffer according to the quality and fidelity of these reproductions.*

*In the last two years significant improvements have been made in both the recording and reproducing devices of the player-piano, and The Aeolian Company has carried these improvements to their highest development in the Duo-Art Piano. It is difficult indeed to see in what direction further progress can be made or suggested.*

*In fidelity of production, in brilliancy, power, delicacy, quality and variety of tone the vast superiority of the Duo-Art over all similar instruments is now definitely established. The Duo-Art stands supreme among reproducing pianos and I need no longer hesitate to identify myself with it and to entrust it with my reputation. I am most happy to avail myself of such a wonderful means of leaving to posterity a record, as nearly perfect as can be conceived, of my interpretative art.*

*Yours very truly,*

*Harold Bauer*

# *The* **DUO-ART PIANO**

## *And the Great Pianists*

### **Paderewski**

Last November, The Aeolian Company announced that under the terms of a special agreement Ignace Jan Paderewski would in the future record his interpretations, in the form of music-rolls, exclusively for the Duo-Art Piano. It also published in this announcement a letter from Paderewski in which he congratulated the Company upon the "splendid achievement" of the Duo-Art and expressed his appreciation of the "manifest fidelity" with which it reproduced his playing.

### **Josef Hofmann**

A few weeks later a second announcement was made that Josef Hofmann would also make music-rolls for the Duo-Art Piano exclusively in the fu-

ture. In the letter from Hofmann accompanying this announcement, he called the Duo-Art a "wonderful instrument" and stated that "its reproduction of his playing was so superior to that of any other instrument as to furnish no real basis for comparison."

### **And Now Harold Bauer**

And now comes the announcement that Harold Bauer, another of the small group of world-famous pianists, has made a similar agreement with the Aeolian Company. Bauer's interpretations in the form of music-rolls will also be made in the future exclusively for the Duo-Art. His letter, reproduced above, explains fully his reasons for taking this step. And also why musicians of such pre-eminence and attainment select

the Duo-Art for such significant approval.

Paderewski, Hofmann, Bauer — names not only of international celebrity as denoting musicians, but also as designating men of broad mental calibre and influential standing. The dictum of these masters, regarding matters pertaining to their art, is absolute and final. Their enthusiastic approval of such an instrument as the Duo-Art is sufficient to arouse the interest and awaken the spirit of investigation of every musician and lover of the art of music.

### **What the Duo-Art Piano Is**

The Duo-Art Piano is fully worthy such unprecedented endorsement. Its value to the art of music and to the music-lover is beyond computation.

By means of the special music-rolls referred to in connection with these great musicians, the Duo-Art Piano will reproduce their playing with such absolute fidelity of detail, that the reproduction is not to be distinguished from the original performance.

This means, nothing more nor less, than that the possessor of a Duo-Art Piano commands the services of Paderewski, Hofmann, Bauer and all the other famous musicians who are making Duo-Art Music Rolls, embracing practically every living pianist of distinction to play for him at his will, for his pleasure, benefit and educational advantage. No such privilege has ever been accessible to a music-lover before, because no such instrument as the Duo-Art Piano has ever been hitherto available.

# **THE AEOLIAN COMPANY**

Makers of the Aeolian-Vocalion—the Greater Phonograph

New York

Paris

Melbourne

Sydney

Madrid

## GOTHAM GOSSIP

Letz String Quartet Concert—Southland Singers Concert and Social—Maryon Martin Pupils in Two Hemispheres—Harriet Ware's Russian Bass—McCall Lanham's Work in Washington—International Harp Bureau—Kirpal Pupils to Sing "Persian Garden"

Nichols Studio in Paterson—H. Rawlins Baker Residence Studio—Lega Musicale Italiana Concert—What Is the "N. O. C."?—Sanchez Studio Musicale—Piano, Violin and Voice at American Institute—Red Triangle Symphony Orchestra Concert

The second concert of the Letz String Quartet took place at Aeolian Hall on February 11, when quartets by Haydn (D minor), Grieg (G minor), and the Brahms quintet, op. 11, in G major, were performed. Of most interest, of course, was the Brahms work, almost the last of his compositions. It was composed at Ischl, in the summer of 1890, and played for the first time in public in Vienna by the Rose Quartet in November of the same year. Two violas are needed, Louis Svecenski playing the added instrument on the present occasion. Musical history says that "tears were in the composer's eyes on hearing it in public; he was very weak, but deeply gratified by the reception of the work. He died two months later." This is easily believable, for Brahms was understood in Vienna when other cities wanted nothing of him nor his works. Needless to say the Letz Quartet gave the work deep sympathy, founded on adequate rehearsal, and the result was most gratifying, for there was beautiful understanding between the players. The quartet appeared in February at the Institute of Musical Art.

## Southland Singers' Concert and Social

The Southland Singers, Emma A. Dambmann, president, gave a very interesting concert, February 5, for the benefit of Company F, 40th Regiment, at Mehlin Hall. The soloists were Sarah McElwain, Mabel Turner, Stella I. Vought and Albert F. Wade, with Bernice Maudsley as accompanist. They gave variety to the program, on which community singing appeared, led by A. L. Tebbs, conductor of the club. The club also gave a card party at Hotel Calumet, February 4, followed by refreshments and a musical-literary program. The artists for this occasion were Inez De Wolf, director of the Conservatory of Music and Art, New York; Mabel Turner, Mrs. C. Hofer, Aida Armand, and Miss Golf, formerly prima donna at the Winter Garden. President Dambmann and Secretary Vought also gave solos.

## Maryon Martin Pupils in Two Hemispheres

Louise Martin, solely the product of Maryon Martin's vocal instruction, gave a song recital in Leicester, England, December 9, when two daily papers of that city praised her singing, including her "wonderfully clear enunciation." It also spoke of her correct voice production.

May Beasley, contralto, an advanced student of Miss Martin's, in Lynchburg, Va., delighted a big audience at the Friday Musicale given by the Woman's Club of that city, when she sang Burleigh's "Deep River," Homer's "Banjo Song" and Nevin's "A Necklace of Love."

Miss Martin, who is choir director of the Court Street M. E. Church, of Lynchburg, will give, with her choir, Gaul's "The Holy City" February 23, at a special musical service.

## Harriet Ware's Russian Bass

Sameon Zackinoff is the name of a young Russian with a very expressive but uncultivated bass voice, in whom Harriet Ware is interested. Under her supervision, he is taking daily lessons, as well as piano instruction. His voice, allied with the temperament and musical nature inherent with all Russians, has most promising quality, and its development will be watched with interest.

## McCall Lanham's Work in Washington

McCall Lanham, the baritone, and for many years head of the vocal department of the American Institute of Applied Music, Kate S. Chittenden, dean, is now associate director of recreational activities in the Red Cross, a convalescent house in Washington, D. C. In a private letter he says:

They have a wonderful plant in operation and are doing a vast amount of work which is an acknowledged human need. We had John Barnes Wells last Wednesday afternoon, with William Reddick accompanying. Today we have Sacha Jacobinoff.

of Philadelphia, and Marcella North as the accompanist. Next week we expect to have Giovanni Martinelli, of the Metropolitan, and it is barely possible that John McCormack may sing for us this week. Our big vaudeville events are wonderful. Last week, at the regular weekly event, we had such stars as Irene Franklin, Burton Greene, Wilda Bennett, Jack Hazard and the Howard Brothers, and each week we have an equal number of well known stars. This indeed seems a long way from the field which I have so long traveled, but it is tremendously interesting, and after my seven months' experience of hard work in the Champagne sector in France with the Fourth French Army, I am only too glad to be at home working for our own boys.

## International Harp Bureau

A. Francis Pinto, the young Italian-American teacher of the harp and composer, one of America's leading harpists, also in charge of that department at the New York College of Music, has issued an attractive announcement regarding available New York harpists. The nine of them are illustrated on this announcement, and they are of all nationalities. He has also issued a reprint from the MUSICAL COURIER of two years ago treating of the harp, under twenty important headings. He quotes Busoni, speaking of the harp in church service, in opera and concert, in the theater, etc. Mr. Pinto's own pupils testify to his splendid ability as a teacher.

## Kirpal Pupils to Sing "Persian Garden"

Pupils of Margaretha Kirpal, of New York and Flushing, are becoming increasingly familiar, through their excellent singing, to audiences of this country. Several are



Photo by Ira L. Hill.

**SOPRANO**  
**MAY PETERSON**  
METROPOLITAN OPERA COMPANY  
Coast to Coast Tour—February, March and April  
Concert Direction: MUSIC LEAGUE OF AMERICA  
1 West 34th Street, New York

traveling with opera and other companies, and still others occupying prominent church positions in and near New York. A quartet of mixed voices, all of whom are her pupils, will sing "In a Persian Garden" in Brooklyn, March 8. Her annual pupils' concert will take place at the Hotel Plaza, March 15, when both pianists and singers will be heard.

## Nichols Studio in Paterson, N. J.

John W. Nichols, the well known tenor and vocal instructor, at the request of a number of pupils, has opened a studio in the Smith Building (Room 311), 175 Market street, Paterson, N. J., where he will teach every Tuesday afternoon and evening. Mr. Nichols has also quite a reputation as an etcher. He showed members of the MUSICAL COURIER staff some beautiful etchings of his which were done in Vermont. Forest, meadow, and lake scenes seem to be his favorite subjects.

## H. Rawlins Baker Residence-Studio

H. Rawlins Baker's artist-students are known as superior pianists who play with musicianly understanding. Several of them have given their own recitals at the MacDowell Club, Wanamaker Auditorium, and elsewhere. Mr. Baker's handsome residence-studio was recently inspected

by the present writer, and surely there is nothing more comfortable in the metropolis. Every evidence of good taste is apparent on all sides, including handsome tapestry, pictures, statues and rugs. Mr. Baker has evidently an efficient life partner.

## Lega Musicale Italiana Concert

On February 9, a concert was given at the Lega Musicale Italiana, New York, at which Anna Amato, pupil of Countess Gilda Ruta, won honors for her playing of pieces by Chopin, Van Westerhout, Liszt and Ruta. This young lady has fine talent for playing the piano, and a well developed technic. She gave especial pleasure through her playing of Liszt's twelfth Hungarian rhapsodie and her teacher's "Danza Mistica." Others on the program were Roberto Viglione, Nina Morgana and Inez Lauritano, with Alberto Bimbone, accompanist.

## What Is the "N. O. C."?

The "N. O. C." stands for the National Opera Club, founded by Katherine Evans, the Baroness Von Klenner, a half dozen years ago. It is not a woman's club in the ordinary sense of the term. Answering the question, an illustrated booklet has been issued by the club which tells in terms free from exaggeration what this most remarkable musical, social and educational organization has already done, with a statement of its future plans, and an outline of how it is conducted. Its success may be of service as a guide and help to other clubs, scores of which have appealed to Mme. Von Klenner for advice. It should be borne in mind that it is really a national, not merely local, institution, having hundreds of distant members, scattered all over the United States.

## Sanchez Studio Musicale

Carlos N. Sanchez, the Spanish-American singing teacher (on his stationery are two blue stars representing his sons in the service) gave an informal song recital at his studio on February 12. The limited number of people having the privilege of attending it, enjoyed the affair greatly. Some of the Sanchez pupils are prominent in church and concert work.

## Piano, Violin and Voice at American Institute

Piano, violin and voice are, of course, the leading studies at the American Institute of Applied Music. There are also instructors provided for cello, organ, harp, theoretical and historical branches. Three lines of study are provided for piano students, the regular course resulting in graduation; the piano pedagogy course for teachers comprising graded technical work, repertory and class work as indicated, and the art course of pure repertory. Voice instruction consists of voice building and artistic preparation for public performance, oratorio and concert stage, light opera and grand opera. Students may also be fitted for the profession of vocal teacher. The violin has elementary courses through all the phases of development to concert performance, chamber music and orchestra.

## Red Triangle Symphony Orchestra Concert

Under the direction of Mr. Simonis, the Red Triangle Symphony Orchestra gave its second concert on February 5 at the Baptist Temple, Brooklyn. The overture to "Martha," Haydn's eleventh symphony, and selections from modern comic operas constituted the program, which was heard by a large audience.

## Elsa Fischer String Quartet Gives Concert

The Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, assisted by Helen Wright, piano, gave the last of a series of three concerts at the Knox School, Tarrytown-on-Hudson, on Saturday, February 8. An ultra-fashionable audience attended, whose appreciation of the artistic work of the young ladies was manifest after each number. The program contained "Interludium," Glazounoff; "Scherzo," Ippolitoff Ivanoff; Debussy's "La Cathédrale Engloutie" and "La Danse"; quartet in C minor, D'Ambrosio, and quintet by Dohnanyi. So pronounced was the success of these concerts that the Elsa Fischer String Quartet has been secured for another series next year.

## Shattuck Has Important Engagements

March dates for Arthur Shattuck, the pianist, include an appearance with Lucy Gates in Milwaukee, with the Cincinnati Symphony Orchestra in Dayton, a recital in the F. Wight Neumann series in Chicago, a recital under the auspices of the Maennerchor in Indianapolis, and a return engagement in Buffalo.

# Mayo Wadler

# LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1918-19

Haensel & Jones, Aeolian Hall, New York  
KNABE PIANO USED



# KATHRYN LEE

An American Singer

Management: R. E. JOHNSTON, 1451 Broadway

New York City

"America's Own Violinist"

Management: JULES DAIBER  
Aeolian Hall, New York



# Chicago Musical College

**53rd YEAR**

Announces Engagement of "Guest Teachers"

**LEOPOLD AUER**

(Second Year)

*Master Violin Instructor in the World***PERCY GRAINGER**

(First Year)

*Most Brilliant of present day Virtuosi***OSCAR SAENGER**

(Third Year)

*World renowned Teacher of Voice***HERBERT WITHERSPOON**

(Second Year)

*Famous Singer and Teacher of Voice***CLARENCE EDDY**

(First Year)

*Well known Concert Organist and Teacher*

(Mr. Grainger, Mr. Witherspoon and Mr. Saenger will conduct Repertoire and Teachers' Classes in Addition to giving private lessons.)

## SUMMER SESSION

(SIX WEEKS)

**JUNE 30th to AUGUST 9th**

All the well known members of the faculty of 100 artist-teachers also will be present to give private instruction. Normal Training Classes for Teachers of Piano, Voice, Violin, Dramatic Art and Opera.

## FREE SCHOLARSHIPS

Professor Auer, Mr. Grainger, Mr. Witherspoon and Mr. Saenger have each consented to award a Free Scholarship to the student who, after an open competitive examination, is found *to possess the greatest gift for singing or playing*. Free scholarship application blank on request.

Write for catalog or complete summer announcement. Engage lesson periods now. Many were unable to secure time last summer.

CARL D. KINSEY, Vice-President and Manager  
630 S. Michigan Avenue, Chicago, Ill.  
(College Building, Next to Blackstone Hotel)

FELIX BOROWSKI, PRESIDENT  
DR. F. ZIEGFELD, PRESIDENT EMERITUS

## MILITARY BAND AND WIND ORCHESTRA

By Romualdo Sapio

THE military band is a very old institution. Its origin may be easily traced to the ancient use of trumpets and other percussion instruments for military purposes. The stimulating effects of music upon the soldier were recognized and exploited long ago, and the main object of a military band proper is today the same as it was of old. Its growth and development took on a rapid pace about the middle of the eighteenth century, when it was found that the musical military element could well be utilized for recreation and education in addition to other purposes. From that moment, the military musical bodies became a source of enjoyment to the soldiers and to the civilian populations as well. Public concerts in the open air, especially in gardens and parks on festival days, became so popular that before long the creation of civilian bands was authorized, at first by the municipalities of the larger cities, then by those of the smaller ones, until every village had one or more such musical organizations.

Today military bands are as popular as ever. Some of them, the fruit of private initiative and enterprise, have attained a very high level; others, of civic character, have become famous, while competition between the bands of various regiments in the armies of the nations has been a strong factor in the development of these bodies. Bands purely military are generally very effective, in their way, and more than adequate for all the requirements of the army, yet from an artistic standpoint, they are not considered seriously. As for the civilian bands, they stand on less easy ground. Having nothing in common with the army, their sole object is to entertain and educate the people. It is, therefore, to this class of band that the

which are the best elements ever introduced in the military band. The derision and opposition with which the world met the creations of the great Belgian inventor made his life miserable. His disappointments, endless struggles and final tardy triumphs are a matter of history. Even today, with all that has been accomplished, the possibilities of his far reaching creations are hardly realized. The saxophone proper, or rather the "family" of saxophones, is destined to represent a most important part in the future composition of the wind orchestra. The saxophone group would constitute almost a third color to use alone or in combination with the woods and the brasses, binding these two extreme colors. And what a beautiful, rich, mellow tone this noble element would bring into the band when generously used! The clarinets might well be reduced in number, and those built in keys higher than C entirely suppressed as unfit for the human ear. On the other hand, a much larger proportion of flutes would result in an immediate improvement in the high register. More large flutes, and possibly the introduction of medium size flutes (say in F) to avoid much use of the piccolo, would be advisable. The oboe, cor anglais and bassoon are of little value in a band, except in passages of special idiomatic character or solo work. The brass division, as it stands, is out of proportion to the rest. It needs balancing, but otherwise is quite efficient.

### A Thing of Beauty

A standard band well balanced would be a thing of beauty in its class. Composers would gladly write specially for it, and the amount of valuable literature would so rapidly increase that arrangements could soon, in a great measure, be done away with.

### An International Musicians' Congress Needed

Time would come when a program of fine music composed specially for band could be made possible and also be considered as the proper thing. An international congress of leading composers, band masters, professors and instrument makers would be necessary to bring about the needed reforms. And only such reforms could redeem the so-called military band from its present general mediocrity, and pave the way for the "wind symphony orchestra," the future great vehicle in the musical education of the million!

needed reform should be directed. And first of all comes the standardization.

### Standardization of Bands

The composition of a concert band is at present rather vague. Should any great composer start to write an original piece for band, he would probably be puzzled as to how to score his music. There is a standard regular string orchestra, but no standard regular concert band. This is, no doubt, why composers write so little for it, and why its literature is so scarce, clumsy or out of date. Nearly all the music played by bands consists of so-called "arrangements." It could not be otherwise under existing conditions. It is the natural consequence of the lack of standard, for, though similar in the main, there are no two bands exactly alike in their composition.

The reform should tend to improve the quality of tone, also to make possible a greater variety of color, which is always woefully limited, for certain reasons. Leaving aside the group of percussion instruments, whose value is simply rhythmical, we have in the string orchestra three principal groups of quite different character, namely, the strings, the woods and the brasses, representing three primary colors of great richness and high contrast. In the band we have only two colors, the woods and the brasses, and these two groups are not even well balanced or sufficiently contrasting. Therefore variety of tone and contrast are so limited that really artistic results are impossible under ordinary conditions.

### How to Obtain Better Tone Quality

To obtain better tonal quality and variety, a readjustment in the usual haphazard, go-as-you-please composition of the average band is imperative. Some famous band masters by perseverance and ingenuity have succeeded in making the playing of their bands a real delight. But these are rare and isolated cases of special organizations, which go to prove how all the others need improving. The question is not, however, how to better any special band, but to set a standard that would improve them all, and lift them to a higher artistic level.

Variety of tonal quality and general balance being deficient, it is on these vital points that an effective reform should be based. To the genius of Adolphe Sax (1814-1894) we owe not less than thirty-five inventions, some of

## SIDNEY SILBER

on  
Leschetizky and Hofmann

Sidney Silber's activity as a stimulative force and inspirational head in the musical life of Lincoln, Neb., is not by any means confined to his work as a pianist or to that of a pedagogue. Recently he delivered an address before The Orpheons, a high school organization, on "My Two Most Intimate Musical Friends," which was heard by a large number of students. Mr. Silber said in part as follows:

It was less the mastery of concrete knowledge concerning the mechanics of piano playing or his ability to practically demonstrate, that made Leschetizky the greatest pedagogue of his day and age, for other eminent men in Europe were equally capable along these lines. But it was decidedly his bigness of soul, his spiritual penetration into life itself, his everlastingly passionate interest in human affairs that enabled him to keep pace with every new and original movement in music. It is highly characteristic of the man that in his old age, just a few years before he passed away, he completely changed his ideas on piano technique and made them conform, more or less, with the ideas of his fellow townsman, Leopold Godowsky.

Leschetizky was the only man who could, from personal experience, relate the entire story of the development of piano composition, the while playing from its very inception to the time of his demise. He was a pupil of Carl Czerny, who, in turn, was a pupil of Beethoven. The era of piano composition per se and of the virtuoso starts with Beethoven's contemporary, Clementi. Leschetizky had known every great musician and artist of his times from personal contact. He was among the first to make earnest efforts to introduce the compositions of Schumann and especially those of Chopin to the general public, which was apathetic, if not anti-pathetic, toward this "new" music. It had, indeed, a hard road to travel before it was accepted by the so-called "elite," who were still under the sway of artists of the stolidly classical type of Moscheles—men of undoubted ability, but not sufficiently liberal or progressive to accommodate themselves to the new departures which involved radical changes in piano treatment.

Of Josef Hofmann, Mr. Silber discoursed in part as follows:

There is little doubt in the minds of those best capable of judging from knowledge and comparison that Josef Hofmann is the greatest living pianist of our time and one of the few really great masters of the instrument who have ever lived. He belongs most emphatically in the class with Liszt, Tausig and Rubinstein. Hofmann is

## A NEW AMERICAN MELODY BALLAD

### "WHEN YOU LOOK

IN THE

### HEART OF A ROSE"

By MARIAN GILLESPIE and FLORENCE METHVEN

Published in Keys of C—Eb—F

Artists' Copies Sent on Request.

Address Department "M.B."

LEO FEIST, Inc., Feist Building, 235 West 40th St., New York

### Fanning "High Light of Columbus, Ohio, Sing"

A thousand or more people were turned away from the "Welcome Home Sing" which was held in Columbus, Ohio, on February 2. Two hundred returned soldiers were welcomed by the crowd through song. Henry A. Williams, president of the Chamber of Commerce, in an address, said: "Words can't welcome you back, but the hearts of these people can. In them is the great joy for your return."

During the celebration a contest was held for the best individual rendition of "Smiles" by the soldiers. There were two prizes of \$10 and \$5 each, and Cecil Fanning was the "high light of the sing." His voice, inspiring the large audience, rose as beautifully as ever in his own tribute to the soldiers of Columbus. When the crowd sang "My Old Kentucky Home," Mr. Fanning answered from the balcony, but substituted Ohio for Kentucky, and the audience rose to its feet in appreciation.

Mr. Fanning then awarded the song leader, who had more than ten appearances in that capacity, medals of honor for the National Community Service, of which the well known singer is director of community singing in Columbus.

### Dickinson Organ Lecture February 25

Dr. Clarence Dickinson's fourth and last organ lecture-recital, in the chapel of Union Theological Seminary, Claremont avenue and 120th street, New York, takes place Tuesday afternoon, February 25, at 4 o'clock. "Music in America" is the subject for the day, with these assisting artists: Inez Barbour, soprano; Mary Allen, contralto; Mary Mikova and Henry Hadley, pianists, and Harry Burleigh, baritone. Indian, negro, "Lonesome Tunes" and modern American music, all appear on the program. Dr. Dickinson will play Indian pieces by Farwell, an overture on negro themes by Harry F. Gilbert, a march for a children's festival by Delamarter, a nocturne by John Alden Carpenter, toccata by Harry P. Jepson (with Miss Mikova) and Demarest's fantasia for piano and organ.

### Helene Whitaker in the South

Helen Whitaker, pianist and accompanist, is continuing her tour of the South. The present week finds her in the State of Tennessee, where she is appearing in Memphis, Nashville, Chattanooga and Knoxville.

known to more generations of men, women and children than any pianist of our time. He has been on the public stage since his first appearance at the age of five, for thirty-seven consecutive years. No man ever earned as much money through public piano playing—and receipts are, in a measure, quite a reliable index to a man's success and popularity. The greatest achievement ever scored by a pianist, barring none, was his series of twenty-one recitals given in the city of Petrograd (it was St. Petersburg then) between October 14, 1912, and April 29, 1913. These recitals, held in a hall with a seating capacity of 3,500, at prices ranging from one dollar to five, were completely sold out before the first took place.

In spite of his fame and wealth, Josef Hofmann is the most modest and unassuming of men. Last year, in Sioux City, before I was to board an early morning train for Lincoln, Hofmann said to me: "There are really only two events of my life worth mentioning at all—a performance of 'Parsifal' and hearing Rubinstein play the piano. I wept at both. If you never heard Rubinstein, you never really heard the piano."

Hofmann is what some men have been pleased to term a universal genius. He is a chemist, a mechanic, an architect and a composer. His interests in life are profound and his sympathies in human affairs warm and quick. To me, personally, he is the most stimulating, interesting and dynamic personality whom it has been my pleasure and privilege to meet and with whom to live in intimate friendship.

### Stracciari Sings Over the Telephone

"The Long, Long Trail," by Zo Elliott, has been sung universally and under all kinds of interesting circumstances, but perhaps the most novel of these happened in Chicago just previous to the famous baritone's departure to New York, where he is to be heard with the Chicago Opera Association. It seems that Mr. Stracciari, before he learned he had a voice, used to be an electrical engineer back home in Italy. Being interested in such things, he went to the Chicago City Hall to inspect the fire alarm signal system, and was requested to sing by Chief Operator James Crowley, who notified the Englewood fire alarm branch officer, then sent the signal out to the other firemen on duty at each station. The firemen, instead of hearing the order over the telephone, were surprised to hear the baritone's magnificent voice greet their ears. The song he selected was "The Long, Long Trail."

More serious circumstances under which it was sung was at the National Victory Sing on Thanksgiving Day, when it was used by thousands of people all over the country. And even now that the war is over, the song is going just as well as during the conflict. The answer, however, is that "The Long, Long Trail" was not intended as a war ballad at the time of its writing—it just happened so.

### Rubinstein to Make New York Debut

Arthur Rubinstein, the Polish pianist, who just arrived from South America, will make his debut at Carnegie Hall this afternoon (February 20).



# MUSIC FOR THE PEOPLE

(Seventh Instalment)

By CHARLES D. ISAACSON

(Continued from last week.)

Such amalgamations as we tried to effect in the enterprise just discussed are difficult to bring about, because so many varying personalities must be made to mix. Not that I believe such a union of art and business in a national or state way is impossible; quite the contrary. Some day I shall try a movement of the sort. But in the meantime local applications are easily made.

## Teachers and Dealers Interested in Each Other

I am talking now of the local teacher, artist, and music dealer. All are interested in the welfare of each other. If there is no piano house, it will be harder for the piano teacher to get pupils. For what's a pupil to play on and where is the piano to come from? If there are no piano teachers, it's going to be harder to sell pianos. Who will know how to play?

Where are artists to recruit an audience if none are interested in music? And figure it out if you will; the fact nevertheless remains that unusual appreciation comes from the inside of the house outwards, and not the reverse! You must cultivate music in the home in order to get music in the public houses. It has always seemed so short sighted for the art and the business of music to sneer at each other. The interests are so mutual and so interwoven that the success of one is virtually the success of the other. Manufacturers of instruments should back teachers and artists. The concert tour system, which seemed so scandalous to many, and was so in many respects, nevertheless was founded on correct psychological lines. I care not whether a piano dealer pays a commission to a teacher or not, the connection should be founded on deeper principles than the mere exchange of a consideration for a specific scale. Get together, teachers, artists, and dealers!

You will go into the shops and factories. You will start choruses, community and otherwise; you will encourage amateur orchestras, amateur operatic companies, amateur concerts. You will give every aid to local composers, artists, lyricists, and get behind them to win national recognition. You will arouse your local newspaper editors to give music a larger place in its columns—almost as much as sports and movies (a subject we'll discuss in detail some time in the future).

A large program, do you think?

But you must have your mind set on all this, in order to accomplish real results. And now you must see the further need for co-operation. What good would you be alone? What good would the teachers be alone? But with all the musical interest allied—there you can do something.

## Select the Local Workers

But, on the local matter of co-operation, lay out a program! If it's only to give six monthly free concerts for the people.

Now, who among your local teachers will work? Those who work will gain; it may not be immediately apparent, but let me assure you that it is a gospel truth. Some of your teachers and artists will think to "get away with it" and let you do the plodding. I can say because I have seen in my own experience that the people who have joined freely with me have been gainers. Every bit of good done without lust of profit has returned to the doer. The other day a magazine writer desired to interview me on this very matter.

## A New Friend Means a New Patron

Said he: "You are being much opposed in certain quarters because you ask musicians to work for nothing."

## AN OPEN LETTER TO MME. GERALDINE FARRAR.

Dear Mme. Farrar:—

I wish to thank you for the interest you have shown in American melody ballads. The thousands of admirers of your art will, I am sure, enjoy this beautiful number "When You Look in the Heart of a Rose."

Best regards to your mother,

Yours for melody ballads,

*Geatfish*

P.S. For weeks we have been seeking for a better melody ballad than "When You Look in the Heart of a Rose," but we have not yet found it. This space is reserved to advertise it.

## Pianos Have Biggest Sale

Why do you suppose there are fewer violins sold than pianos? And consequently fewer violin pupils and teachers, fewer violin supply houses, less need for violin music? It is chiefly because violin makers have been behind the piano makers in point of ingenuity and progressiveness. Oh, yes, I know you'll tell me that violins are harder to play (anybody can learn to pound out a few melodies on the piano)—but don't forget that pianos are very much more expensive. Of course, more people can play the piano, and hence it is all around valuable for visitors. That's simply begging the question, however, for if there were more violin students, visitors could play the violin. But the piano is a more substantial article of furniture. So is the organ.

I bring out this discussion on the violin simply to show that because the piano industry has been more wide awake, the piano art has had the most patrons. Now, in order to get right down to business, let me suggest the way you might go to work to get all the local dealers to co-operate with you.

## Get the Community Teachers Together

If you feel yourself to be enough of a leader call the various teachers of your community together; if you think that there is a better executive than yourself, put the plan up to him. Discuss the whole idea behind these articles in the MUSICAL COURIER. Bring out the need for the dealer-artist-teacher combination. Arouse interest in the Larger Field—the value of creating missionary work among the people who are not music lovers.

## Lay Out a Program of Activity

You want to reach the people of your community along the lines that I am doing. You want to give samples of good music to all who have been indifferent to it. You want to enter that Larger Field of activity. You are going to break down all the traditions, going out with this new resolution to show the world what music can do for it. That is to say, specifically, that you will make sample concerts for the people, engaging as volunteer workers the best music of which your community can boast, and bringing in outside genius for the purpose.

## Co-operation Necessary

You will start everything in your community which will serve to create a larger interest in good music. You will go into the schools, hospitals, institutions, prisons, insane asylums. You will demonstrate the value of music in a physical, mental and spiritual way; as a curative, as a stimulant, as an aid to imagination; as a civic necessity, and as an impetus to happiness and art life.

"I ask musicians to join with me here not because it is I or because of those people we entertain with these concerts, but for Music's sake. This is the very first movement for Music. Musicians have given for charity, but never before for music. Now, you are working, my good co-operators, for the future generations of artists; you are laying the foundations for a new cultural structure, so that the descendants of these listeners will multiply the patrons of your descendants of musicians. And yet, I let you know that every time you create a friend among these new music listeners, you are making a patron for your own concerts. You have given a sample of yourself for them to ask for more. You have developed a new follower; you have developed yourself, for as between doing nothing and doing something at a given time, I say do your work rather than take a vacation.

## Paid Engagements Come First

"I have never asked or permitted an artist to give me an evening where a paid engagement is offered. That would be unfair; but if the artist is doing nothing on a given evening, then one can go out and work for music and oneself. Is it not logical? Indeed," I continued to my interviewer, "if I knew what I were doing, and I were an artist, I would say, 'Mr. Isaacson, use me wherever you can, whenever I am disengaged, because I know it will help make me.'"

Put this strongly up to your local colleagues; those who join with sincere desire to give for the cause will come out of the movement the leaders of the community in a musical sense.

## The Artist Owes Much to His Art

Besides, the artist owes much to his art. When an artist pioneer surveys all about him, saying, "I have touched the heights—all, all is mine," he no longer is the child of his art, but the grown up son, owing his parent undivided allegiance. Often, and it is sad to say it, when the ladder is scaled, the artist forgets all; he is a power in the world and his art is needed no longer except as a medium of expression. A singer, a virtuoso, at the top, forgets his origin, his early struggles, his fight. All he knows now is his success. Surely he can smile and strut and crow. Surely he can play the tyrant. He snaps his fingers and the multitudes bow before him.

## An Ideal of a Great Artist

Now, I wish to draw the picture of my ideal of the great artist after his triumphs. The artist has sung or played his way to success. He is the desired of all; his

fees are tremendous; his very presence is the sign for great applause; his first faint notes are listened to with trembling and joy; the lesser artists worship and envy. The great artist surveys the horizon; he realizes his importance and does not forget all that he owes of the riches gotten and to be gotten, but he sees many other things besides—he sees the future.

## A Beautiful Dream

He sees his art, his beloved music, in its evolution to better the world; he sees the growth of opera, of opera houses, of symphony halls; he sees music as the potent pleasure of the entire population; he sees Beethoven, Mozart, Handel, understood by those who now shrink from the beauties of their masterpieces. He sees artists struggling no longer, but aided and urged upward; he sees composers who now shrink from the beauties of music and musicians in every home.

It is a beautiful dream, but it is an impossible one unless musicians join together and go out as musicians to the people. He sees the drama fail unless the people understand. Music, his parent art, looks appealingly toward him, as a mother who worked to give him sustenance. He remembers his own early struggles which he, titan, survived and overthrew. He remembers the first indifference of the world to his gifts. Shall others go through this same hell if he can do his bit toward preventing it?

No, no! He will go out now recognized and preach in the wilderness. His way is made; his success is achieved; his wealth is accumulated. Now much art for art's sake. Now much work for the future—this shall be his creed. So that instead of being merely the foremost artist he becomes the disciple of art and lays greater hopes for the future of music in the world.

## Approach Your Local Dealers

Now when you have determined which of your local teachers and artists will really help, with a ready made program of activities, approach your local dealers, dealers



in pianos, musical instruments, phonographs, etc. Show them what co-operation will do for them. Ask them what they will do to help you. They can use their showrooms, they can advertise the free concerts, they can give instruments, they can get behind the movement by boosting, by demanding newspaper help. If you cannot persuade a group of teachers and artists, go ahead yourself, and make an affiliation, if not with many dealers, at least with one. Every pupil goes to that store; every piano buyer knows of you as a teacher. You can't go wrong, you must see the wisdom of the idea. Get behind it; preach local co-operation in order that the missionary work of converting people to the love of music will be made easier.

(To be continued next week.)

## Kerr Pleases in Poughkeepsie

Poughkeepsie, N. Y., was given one of the best musical treats of the season on January 28 when U. S. Kerr, bass-baritone, assisted by Louise Mertons, contralto, and A. W. Burgemeister, pianist, appeared in concert. Italian, French, Norwegian and English songs were artistically rendered by Mr. Kerr, but especially delightful were the Scotch and Irish folksongs. The bass-baritone's first number was "La Calumnia," from Rossini's "Barber of Seville," and was followed by a French and Norwegian ballad, with Trehearne's "Song of France" and "The Kilties March." Carrie Jacobs Bond's "Absent" proved to be an effective encore to this group. The Scotch songs given in the second part of the program were received most enthusiastically, but perhaps Mr. Kerr's best work was done in his last number, "The Toreador Song," from "Carmen," which he sang in English.

## Cadman's "Shanewis" Liked in Nebraska

Cadman's opera, "Shanewis," was recently presented in operatic form by the members of the Matinee Musicale of Lincoln, Neb. The work was given under the direction of Carrie B. Raymond. In a letter recently received from John M. Rosborough, a member of the faculty of the University of Nebraska, he says "that it was given in a most creditable manner and if any one were to ask me to tell how I enjoyed it it would be hard to say—it was just music and I am sure it will reach the hearts of many people in the world with such a message. My compliments and congratulations."

## ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

**Burlington, Vt.**—The Proctor Operatic Club is preparing a production of "The Chimes of Normandy."—George A. Tousignant, pianist, at the Grand Theater in Rutland, was recently presented with a gold watch and chain by fifty persons, attaches of the theater and friends, the presentation being in honor of his birthday anniversary.—Robert D. Williams, former organist at Trinity Church in Rutland, and until his enlistment organist and choirmaster at Newburgh, N. Y., has been discharged from service in the Navy, and will soon resume his duties in the last mentioned city. He has just returned from overseas duty in France and England.—Florence Wood Russell and several of her pupils gave a concert at Richmond on February 7. Those participating were Molly Saiger, Ardelle Towne, Madeline Gosselin and Priscilla Aikey.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

**Dayton, Ohio.**—In Memorial Hall, January 15, the Symphony Society of New York, Walter Damrosch conducting, gave a most satisfying concert. The program, which was one of unusual merit, included the lovely G minor symphony of Mozart, a classic all too seldom heard in cities of this size. In the absence of Gabrielle Gills, who was to have been the soloist, the orchestra substituted two Wagner selections, the prelude to "Lohengrin" and "Sounds from the Forest," from "Siegfried." These were very enthusiastically received.—Jascha Heifetz, the phenomenal young violinist, made his second appearance in Dayton on January 17 in Memorial Hall. Mr. Heifetz made a tremendous impression by his masterly interpretations and the perfection of his art. Andre Benoist was an ideal accompanist.

Detroit, Mich.—(See letter on another page.)

**Erie, Pa.**—The Italian-American tenor, Umberto Sorrentino, sang here at the Colonial Theater, January 22. The affair was for the benefit of Italian war sufferers. He sang arias ("Tosca") and love songs, giving each composition the correct spirit and interpretation. His lovely voice will long be remembered in Erie, who wants him again as soon as it can be arranged.

**Fitchburg, Mass.**—Herbert I. Wallace, president of the Fitchburg Choral Society, has announced the engagement of Anna Fitzu, soprano, of the Chicago Opera Association, and Andres de Seguro, bass-baritone, of the Metropolitan Opera Company of New York, as assisting artists for the first evening concert of the annual Fitchburg music festival, on May 8 and 9. These soloists replace Rosa Raisa and Giacomo Rimini, who were announced in the original list of festival artists. Following the presentation of Coleridge-Taylor's "Hiawatha's Wedding Feast," Miss Fitzu and Mr. de Seguro will be heard in a series of solo and duet offerings. The program will close with Gounod's "Gallia," with Miss Fitzu singing the soprano part. The soprano will also be the vocal soloist at the orchestral matinee on May 9, when Franck's "The Beatitudes" will be presented by a chorus of 260 voices, orchestra and eminent New York soloists. The following committees have been chosen from the personnel of the Fitchburg Choral Society to look after the detailed arrangements for the coming festival: Artists and program, President Herbert I. Wallace and Conductor Nelson P. Coffin; printing, President Wallace and William R. Rankin; tickets, Myron A. Cutler, chairman, with authority to choose his own committee; reception, Vice-president George V. Upton, Frederick Fosdick, J. Milton Hubbard, Leon S. Field, Mrs. E. Leonard Geldert, Mrs. Cornelius Duggan, Mrs. Fred A. Young, Katherine Smith, Edith C. Godbeer, and Amy L. Connor; auditorium and stage, George S. Webster, Herman S. Cushing, William S. Putnam, and Dr. Charles T. McMurray.—Gaul's cantata, "The Holy City," was given a creditable and decidedly artistic presentation at Christ Church on Sunday evening, February 2, under the direction of Herbert C. Peabody, organist and chorister at that church. The participating forces were the vested choir and girls' choir of the church, assisted by Edith Congram Dole, Katherine Smith, Florence M. Hersom, Mrs. Fred A. Young, Merle D. Babbitt, and Fred L. Wallace, all of this city. Mrs. Walter F. Sawyer assisted at the piano.—Fitchburg's musical public is especially interested in the success of Charles Hackett, the new American tenor at the Metropolitan Opera House. A native and resident for many years of the neighboring city of Worcester, he was heard frequently in Fitchburg previous to his departure for Europe to study for opera, and has many personal friends in this city.—Patriotic songs and favorite hymns comprised that part of the program devoted to community singing at the Roosevelt memorial service at City Hall on February 9, which was participated in by 1,000 people. J. Edward Bouvier, of Worcester, former army song leader at Camp Meade, acted as song leader, with Mabel E. Sheddon and Alice R. Pepin, both of this city, serving as accompanists.—The quartet choir of the Calvinistic Congregational Church (consisting of Louise Terrill, Florence M. Hersom, Dr. Ernest H. Page, Fred D. Bancroft, and Ralph L. Phelps, organist) was assisted at the weekly Simonds memorial concert on Sunday, February 2, by Marion Hardy, Mrs. Ernest T. Daniels, W. Bridge Jones and Edward Sargent. The program opening with the double quartet, "He Shall Give His Angels Charge Over Thee," from Mendelssohn's "Elijah," and closed with the new victory song, "Men of America," arranged for eight voices. Intervening numbers included male and ladies' quartet selections, solos and duets, with artistic interpretations of organ compositions on the Simonds Memorial Organ by Mr. Phelps. The program was characterized by many of those present as the best of the season. Ralph Smalley, cellist, of Boston, was the assisting artist on February 9.

**Green Bay, Wis.**—Extensive preparations were made for the concert scheduled to be given on February 18 by the Green Bay Symphony Orchestra, Walter L. Larsen,

conductor. Twelve men from the Chicago Symphony Orchestra were to be added to the local organization, and the program arranged included works by Schubert, Godard, Saint-Saens, Delibes and Elgar.

**Kalamazoo, Mich.**—Giovanni Martinelli and Rudolph Ganz are among the artists booked for the "Victory" Concert Course of the Kalamazoo Choral Union. The former will sing in the Armory on March 11, and the latter will appear on April 24. The Chicago Symphony Orchestra has been engaged for the May festival, May 19-20, and options have been obtained upon a number of first rank artists for the stellar parts in this big event. A third concert will precede the May Festival, but the name of the artist to be featured has not yet been announced. Amato, who had been booked for February 20, having cancelled the engagement. The executive committee of the Choral Union, assisted by a large membership committee, is now conducting a systematic and thorough campaign for sustaining memberships, with the goal set for at least 1,000. From present indications it is safe to predict that the thousand mark will be exceeded.—T. Stanley Perry returned from Detroit recently, where he created an exceedingly favorable impression when he appeared as tenor soloist at a convention gathering. It is said that Mr. Perry received a flattering offer from a large Detroit church, but as yet he has made no statement to the COURIER representative regarding the possibility of accepting the position.—A large audience enthusiastically received the February 10 program of the Kalamazoo Musical Society, which was in charge of Harper C. Maybee and H. Glenn Henderson, Russian music being treated. Among those who participated in the rendition of the program were Dorothea Sage, Mrs. M. H. Snow, Frances Barrett, Bertha S. Davis and Eulalia Snyder Buttleman, who played the prelude in C sharp minor by Rachmaninoff.

**Lexington, Ky.**—The Createore Opera Company presented "Aida" and "Rigoletto" at the Lexington Opera House, on February 3 and 4 respectively, to audiences that filled the theater to its capacity. The organization came here through the backing of the Woman's Club of Central Kentucky, the Lexington Board of Commerce, the University of Kentucky and the Lexington College of Music. Anna Chandler Goff was the local representative for the engagement. Patrons from every section of the blue grass country supported the guarantors, and the enthusiasm was most gratifying.—Anna Chandler Goff, of the Lexington College of Music, announces the coming of Margaret Matzenauer, of the Metropolitan Opera Company, to the Lexington, Ky., Opera House on May 5. Owing to the influenza music lovers of Central Kentucky were disappointed last fall when the concert series under the auspices of the College of Music was called off and the engagements with Max Rosen and Leginska were cancelled. Other artists are being considered to fill the open dates, and when arrangements are completed the names of those engaged will be announced.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Minneapolis, Minn.—(See letter on another page.)

Oklahoma City, Okla.—On Thursday evening, Janu-

ary 30, Reinald Werrenrath sang with the Apollo Club before a large audience, one which was greatly prepossessed in his favor by former appearances. Mr. Werrenrath may feel assured of a perennial welcome here. His ingratiating personality, coupled with an art so conspicuously a growing one, can but hold the interest of both the public and the musically initiated. He sang delightfully the Chinese children's rhymes (set to Chinese tunes by Bainbridge Crist), a group of songs cleverly successful in their purpose.—Oscar Seagle, baritone, sang for the first time in Oklahoma City on February 3 at the High School Auditorium. One rarely hears such intense art coupled with such a noble voice. Mr. Seagle compels interest by his powerful concentration of purpose; he arouses his audiences to keen attention and just as surely gives it deepest satisfaction. His French songs were impeccable, and the Moussorgsky "Chanson de la Puce" was deeply stirring. It was very encouraging for Oklahoma City that such a program, which went to the heights and did not jump off a precipice into mediocrity at the close and yet ended with American songs, held the audience in expectation to the end.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Providence, R. I.—(See letter on another page.)

Redlands, Cal.—(See "Music on the Pacific Slope.")

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

**Tampa, Fla.**—The Friday Morning Musicales gave a guest program on January 17 at which many splendid numbers were presented by visiting artists, much to the delight of the club members.—Dr. M. C. Baldwin gave two organ recitals—Friday afternoon and evening, January 24—at the First Baptist Church. Mrs. W. D. Bailey, soprano, sang several songs at the evening performance.—A piano recital commanding more than usual interest was given in the music room of the Tampa Bay Hotel on January 27, when the Woman's Club presented Margaret Howard, a young pianist, who possesses a charming personality and the qualifications of a serious student. She presented a well balanced program. Miss Howard was assisted by Jane Finney, a dramatic soprano of Chicago, whose beautiful voice and artistic interpretations always win unstinted admiration and applause.—The Carreño Club of St. Petersburg, furnished the program for the Friday morning musicale of January 31. The event was given in the music room of the Tampa Bay Hotel, and the membership of the club was well represented. The vocal department of the Carreño Club was represented by Mrs. Edwin Kemp, Mrs. A. F. Thomasson, Jessie Thomas, Ella R. Campbell, Mrs. Arthur Johnson, Mrs. William Graskie, and Mrs. Frank Chase. In the absence of Mrs. A. D. Glascock, who was unavoidably detained through illness, and the inability of Misses Spence and Earnanger to render the scheduled duet, Mrs. A. K. Virgil, a distinguished member of the club, was the only representative of the piano department. She did justice to the occasion in an admirable interpretation of Mozart's fantasia from the eighteenth sonata. The accompaniments were played by Mrs. L. A. Bishop, Mrs. J. T. Hume, and Wade Saxby, of Tampa. "A Day in Venice," a three part song suite, was beautifully sung by the chorus of the Carreño Club, under the efficient direction of Mrs. Graskie, and made a

## MORGAN KINGSTON

Leading Dramatic Tenor, Metropolitan Opera Company

What the Critics Say:

Welsh tenor of Metropolitan Opera Company as *Rhadames* looked the part superbly and received the most spontaneous applause of the evening.—*Brooklyn Times*.

As *Manrico*. One of the sightliest and best equipped Manricos of my experience.—*New York Morning Telegraph*.

As *Canio*. A really effective and forceful Canio. Solo given with real dramatic fervor.—*Reginald de Koven, New York Herald*.

Management: Metropolitan Musical Bureau  
Acolian Hall - - - New York





charming close to a most enjoyable program. Anna Case, the distinguished soprano, was a guest at the luncheon which followed the musical program and the social hour. The Friday morning musicale furnished the music as the guests entered the dining room, while a musical program by local talent and well timed toasts provided entertainment between courses.—The appearance of Anna Case, soprano of the Metropolitan Opera Company, in a song recital at the Casino on Monday evening, February 3, was one of the triumphs of the musical season. Miss Case won her audience from the moment of her first appearance on the stage, and the enthusiasm of the audience grew with each succeeding number, culminating in one of the biggest ovations ever given an artist in this city. Her voice has a crystal clearness and her tones the color and warmth to suggest her every shade of feeling. Miss Case is unusually captivating, and sings with an artistry seldom heard.

**Washington, D. C.**—Umberto Sorrentino, the New York tenor, scored a triumph in his recital here with Maggie Teyte, at the National Theater, January 24. It was the sixth recital in the Ten Star Series, and probably the most enjoyed. The beautiful quality of Mr. Sorrentino's voice, as well as his pronounced personal magnetism, combined to make his singing a huge success, and many recalls testified to the pleasure he gave. Washington will look forward to hearing him again in the near future.

**Youngstown, Ohio.**—Mrs. Singleton King was elected president of the Monday Musical Club at the annual business meeting held at Bentley Auditorium, Y. W. C. A. Mrs. Klingensmith will be first vice-president; Mrs. Harry Warner, second vice-president; Mrs. H. T. Raynor, recording secretary; Mrs. D. L. Brooks, corresponding secretary; Josephine Ford, financial secretary; Mrs. P. M. Louwerse, treasurer. The three directors elected include Charlotte Welsh-Dixon, Mrs. Alberto Reardon and Mrs. T. C. Muldoon. Mrs. King will assume her leadership in May. Her election was unanimous and pleased everyone. Under the regime of Mrs. Klingensmith the Monday Musical Club has had the most successful era in its history. The presidents are chosen for a two years' term and the constitution provides for no re-election. The club was in debt at the opening of Mrs. Klingensmith's term, and in spite of all the difficulties, too numerous to mention, but the organization now has several thousand dollars in the treasury. Mrs. Klingensmith received her associate officers at luncheon in the private dining room of the Y. W. C. A. Spring flowers adorned the pretty appointed table and covers were arranged for sixteen.—Florence MacDonald, soprano; Eva Miller, accompanist, and Minnie Marks, pianist, of Mansfield, O., recently gave a delightful recital at the Hotel Ohio for the Monday Musical Club.—Jules Faulk, violinist, gave a recital at Masonic Temple on February 7. Although the weather was unfavorable and the audience small, Mr. Faulk proved himself to be an artist by playing his best, and the well merited applause showed that the audience appreciated his work.—Mrs. C. B. Klingensmith, president of the Monday Musical Club, made the

announcement that Carl Formes will appear here on February 24 and that Marie Gimbrere and Gerard Duberta will shortly fill their postponed engagement. The coming of the Dartmouth University singers and entertainers on March 27 was also mentioned, as well as the fact that the club will institute an innovation by having a social session with dancing at the close of the concert for the entertainment of the college men.—An announcement has been made that the N. E. Ohio Club Federation convention will be held at Ravinia, March 3 and 4, with Mrs. Prentiss Rood, State president, in attendance.—The Service Quartet will go to Camp Sherman February 20 to entertain our boys for a few days. The organization consists of Mrs. Alberto Riardon, soprano; Mrs. George D. Hughes, contralto; Will Jenkins, tenor; Will Sittig, baritone, and Lillian Butcher, accompanist.

#### "Opera Evenings" at Hunter College

For the opening night of the new course of free "Operatic Nights," on February 20, Dr. Fleck announces "Carmen" as the attraction, with a fine cast of artists, under the direction of Clemente de Macchi. These "Operatic Nights" are given under the auspices of the American Art Education Society. Registration, free of charge, is necessary for admission.

#### Rhea Silberta Compositions Featured

On Wednesday afternoon, February 5, at the Wana-maker auditorium, a most interesting and artistic recital was given by the following artists: Gordon Kay, Helen Weiller, Harvin Lohre and Idelle Patterson. The entire program was made up of compositions by Rhea Silberta, the young American composer, whose work is rapidly be-



CARRIE LOUISE DUNNING.

founder of the Dunning System of Improved Music Study for Beginners, is to be seen in the center, upper row, of the above photograph, which was taken at her home in Milwaukee, Ore., near Portland. Among others in the picture are Miss Forbes, violin teacher; Ethel Rand, pianist; Laura J. Rawlinson, teacher of the Dunning System at the Ellison-White Conservatory of Music, and William Boone.

coming known in the musical world. They were delightfully interpreted by the above mentioned singers. Special attention should be called to the song "Jahrzeit" which refers to an old Hebraic custom when the lamp or candle is lit at sunset on the anniversary of the death of a loved one, and burns continually for twenty-four hours. This was magnificently interpreted by Mr. Lohre. Many of the selections had to be repeated.

#### Theodore Kittay Sings at Private Musicales

On Sunday afternoon, February 2, a private musicale was given at the home of Mrs. Randolph Guggenheimer, at which the following artists appeared: Theodore Kittay, Russian tenor; Eugene Bernstein, pianist; Michel Bernstein, violinist; Ilya Bronson, cellist. Mr. Kittay, who possesses an unusually beautiful voice, was warmly received. He sang "La Nuit de Mai," Rimsky-Korsakoff; "Che gelida manina," Puccini, and "Mal d'Amour," Buzzi-Peccia. The trio played a Mozart trio in G major and the Tschai-kowsky trio, op. 50.

## "O'SULLIVAN AN ADMIRABLE PRINZIVALLE IN MONNA VANNA"

John O'Sullivan played with dignity and emphasis, and was most effective in the duo of the second act with Monna Vanna, which musically is certainly the most appealing and effective number of the score.—*N. Y. Herald, January 31, 1919.*

Mr. O'Sullivan showed that he can act, that in particular he appreciates the value of histrionic repose. Fortunately face and figure are suited to the stage. His entrance in the last act was deeply impressive. Yesterday his voice was full and ringing. It is a genuine tenor of high range.—*N. Y. Globe, January 31, 1919.*

The Prinzivalle was John O'Sullivan. His admirable diction and a feeling for the heroic proportions of the character served him well.—*N. Y. Tribune, January 31, 1919.*

His work in the tent scene was so stirring that the audience interrupted it with an outburst of applause.—*N. Y. World, January 31, 1919.*



A surprise was John O'Sullivan. He sang with freedom, he acted with spontaneity, and the finale of the tent scene was genuinely thrilling. Encores were numerous for Mr. O'Sullivan, and he deserved them.—*N. Y. Times, January 31, 1919.*

John O'Sullivan as Prinzivalle stood the test of inevitable comparisons with his predecessors in the tent scene.—*N. Y. American, January 31, 1919.*

John O'Sullivan gave a competent rendition of Prinzivalle.—*Evening Post, January 31, 1919.*

The French-Irish tenor sang excellently, and his voice refused to leave scarcely any one unsatisfied, unthrilled. He proved that he is possessed of a clear, sweet voice, lyric in its lighter moments, rising unhampered to the dramatic pitch when drama was required.—*Evening Sun, January 31, 1919.*

John O'Sullivan sang well, and acted with restraint.—*Evening World, January 31, 1919.*

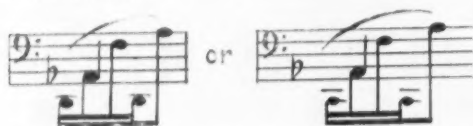
ON

## Chopin's Prelude

No. 24

ITS DIFFICULTIES AND  
HOW TO MASTER THEMWritten for the Musical Courier by  
CONSTANTINE VON STERNBERG

This wonderful prelude is one of those which to amateurs, even to rather advanced amateurs, bears a forbidding aspect, speaking technically. The accompaniment figure, for the left hand, running uninterruptedly through seventy-two measures contains a skip of a fifth over an octave, sometimes even of a sixth, and as this skip must be made in a tempo which should have to be rather rapid (if we took the superscription "allegro appassionato" exclusively as a tempo indication), most players are frightened by such stretches as these:



This fear is, however, entirely groundless, for there are ways and means by which this formidable looking difficulty can well be mastered. Before explaining these means, however, it will be necessary to refer to the general character of the piece. The restless figure in the bass accompanies a melody of profound and tragic pathos, impressing one like the warning prediction of a direful fate.

## So Called "Kassandra"

Some people have very aptly named this prelude "Kassandra," after the prophetess in ancient Greece who foretold the fall of Troy. The name seems to fit very well indeed, for the left hand figure expresses great agitation, and even when we find the melody—persistently in minor—turning for a little while (from measure forty-one to forty-six) into a major key, it suggests, in connection with the name of Kassandra, the Trojans' brief feeling of relief when the besieging army had seemingly withdrawn; it seems to recall Kassandra's warning not to trust the gift of the enemy. Indeed, immediately after this brief period of brighter prospect there follows disaster upon disaster, until the very end, where three solitary bass notes indicate utter annihilation.

Now, to retain the title of Kassandra for a moment, if we depict in our mind the heroic, noble figure of the Apollo priestess and prophetess foretelling with uplifted arms and with the full force of her voice the impending terrible fate we cannot assume that she spoke hurriedly. Words of such ominous portent are uttered neither hastily nor hurriedly, but gravely, momentarily, with a prophesy inspired ardor that suffers no great quickness of delivery. Therefore, while we may regard the first word of the superscription as a general intimation that the technical difficulty of the left hand should not induce too slow a motion, for the carrying out of the second word (appassionato) we must look for means nobler than hurry or haste.

## Strength of Melody and Bass Figure Different

First of all, there should be a very great difference made in the respective strength of melody and bass figure. The melody should stand out as if graven in stone; it craves a lapidary style. Measures fourteen and fifteen close the first sentence with a crescendo scale run; many great artists, however, make this run diminuendo, ending it pianissimo, as if the wind were carrying the last words away. The following four measures may be conceived as the intermissions in Kassandra's speech—as the assenting and dissenting utterances of the populace listening to her. With measure twenty-one she repeats her warning in still graver tones, while in measure thirty-seven she reiterates it with a special warning not to trust the seeming departure of the enemy, and when all her warnings remain unheeded she raises her voice to its uttermost strength (in measure fifty-one), but it is too late! The enemy has crept into the city in the darkness of night and now is working havoc, killing, burning, pillaging, destroying. The two terrified shrieks of the women of Troy (measures sixty-six and seventy) are the last that is heard from the doomed town and nothing more can follow than the silence of the grave.

## The Left Hand

In turning now to the technic of the left hand it is needless to say that a hand that cannot stretch an octave with

the thumb and fourth finger, or, at a pinch, even with the third and thumb, must let this piece severely alone. To such physical inability no more blame is attachable than to a singer who declines to sing certain songs when they do not lie well within the range of his voice.

The stretch of an octave, however, especially of a broken octave, with the thumb and fourth finger requires by no means a supernatural hand. Almost any one that can strike the two ends of an octave together with one and five is surely able to play it in a broken manner with one and four, even with one and three. If we now take the second note of the left hand figure as a pivot round which the hand makes its rotary motion, we find that the stretch from the low D up to the next A with five and three is as easy as it is to reach this from A up to F with the thumb and thence to return to the low D without letting go of the key of A. And now we need to think only of stretching with three and one the octave of the A which has meanwhile been held down. Should some hands find it too difficult to hold the lower A with the third finger while reaching for the upper A, then the lower A may at this point be abandoned without, however, changing the outstretched position of the hand! The lower A, though abandoned, will nevertheless act as a guide to the hand in reaching for the last note of the figure. For the eleventh measure it is suggested to take the second note (A) with the second finger and to play the upper A of both figures with the right hand; in the first half of this measure the C of the melody may be held with the pedal, while the right hand reaches down to the high A of the bass figure, and in the second half of the measure the stretch on the last notes of the melody and accompaniment is only as wide as an octave.

The runs occurring in measures fourteen, seventeen, eighteen, thirty-two, thirty-five, thirty-six a. s. f. must be played with a certain freedom, but in order to attain this freedom it is suggested that in preliminary work they be practised with strict rhythmical divisions. (This strict rhythmicality will later on loosen up of itself.) Thus, may the run in measure fourteen be divided as follows: Treat the opening C as a sixteenth, then play six groups of thirty-seconds and end with five groups of thirty-second triplets; or, in other words, take the measure as one containing in the left hand twelve sixteenths and play with the first sixteenth only one note in the right hand, give the following six sixteenths two notes of the right hand and give three notes of the right hand to the remaining five sixteenths, so that the run may look to the eye like this:



The downward run in measure seventeen begins with the ninth sixteenth—the second A of the left—and play a group of triplets to each sixteenth, while in the next measures the run must be begun with the sixth sixteenth—the second half of the B in the left—and play in the right seven groups of four notes (in fact, sixty-fourths) to the remaining sixteenths. Divide the run in measure thirty-two like the one in measure fourteen, except that the triplets begin one sixteenth later; the run in measure thirty-five is exactly like the one in measure seventeen, and if in measure thirty-six we begin the run with the second half of the measure and play three notes to each sixteenth we come out exactly right.

## Two Runs, Alike

There are in measures sixty-six and seventy two runs entirely alike, which deserve special mention because they require the passing of the fifth finger over the thumb so that the fifth finger may be always on F, while the E, D, B and G between the Fs fall to the other four fingers. The division is one of triplets from beginning to end and the first of these triplets should fall on the sixth sixteenth—the second half of the first eighth note in the left hand. In measure seventy-four the run may be played with the full rapidity of which the player is capable, but the last

three or four notes of the run should be given to the left, in order that the concluding D in measure seventy-five may receive the full weight of the right hand.

For the run in double thirds, measures fifty-five and fifty-six, which requires great strength, the following fingering is suggested:

543 243 434 324 354 343 435 434 354 343 434 344  
321 121 212 112 132 121 213 212 132 121 212 121

## Strength and Imagination Essential

The piece demands a fine control of strength and it draws strongly upon the force of imagination if the tragic pathos and its thrilling climax are to be properly brought out. It may be regarded as the musical illustration of a tragedy in one act.

## Nelson Only "One Man Act" in France

Florence Nelson, who went "over there" some time ago, has written an interesting letter to a member of the MUSICAL COURIER staff in which she tells of her experience in entertaining the soldiers. She says that she does not expect to return to America until the last boat, as her heart and love are there in her work and she is grateful of the opportunity to serve with her talent.

Miss Nelson's endeavors have been very successful and the boys' enthusiasm is great. She says, in part, in her letter:

"They nearly yell the roof off the house. My selections are varied, to catch their different moods. Last night I gave a concert and the boys sat in a meadow and drank in every word of my songs and often joined in the chorus with all their lung power. Just before closing, a rain storm came up, but no one moved. I was singing 'I Hear You Calling Me.' After the song, I put on a French raincoat with a hood and completed the program. I am as much in the rain as out of it and my voice has developed wonderfully."

"While in Paris, I went every day to the hospitals to sing to the sick boys and I assure you, I have blessed my banjo many times as I am the only girl in France who can do a 'one man act' anywhere. The spirit of the boys, well or sick, is wonderful."

## Friends Meet in France

William Cloudman, of the managerial office of M. H. Hanson, New York, who is well known to the musical profession, went to France several months ago with the Flower Hospital Unit. Helen Fairbanks, of the MUSICAL COURIER staff, also went over as a Red Cross secretary worker, although not with or at the same time as the Flower unit. France is a country of considerably more than respectable size, but notwithstanding, chance threw these two workers, who have been acquainted in a business way in America, into the same hospital, as a recent letter from Mr. Cloudman says. It reads as follows:

Base Hospital 70, A. P. A. 785, December 30, 1918.

Dear Mr. Schnoeger:  
Thank you for the copy of the MUSICAL COURIER. It sure did seem good to see it once more. We have a new Red Cross worker in our hut and you can easily fancy my surprise when I first met her. It is Miss Fairbanks, of the MUSICAL COURIER staff. We had a good visit. I am afraid I will not be home for some little time. My best to all. Yours,

(Signed) BILLY CLOUDMAN

## Berumen Unusually Busy

Ernesto Berumen, the distinguished young pianist and pedagogue, is appearing in many concerts in New York City, besides teaching a large class of pupils. Recent engagements include a joint recital with Ray Vir Den, tenor, at the Hamilton Grange Reformed Church on February 4; February 5, the pianist was scheduled for a concert at the Brooklyn Music School Settlement; February 9 he was booked for an appearance at the New York School Settlement, and on February 12 he was to appear at the Studio Club of New York. Other dates include a joint recital with Edna de Lima at the Frank La Forge studios on February 14, and at the same place on February 17 he appeared with Rosalie Wirthlin, contralto. Mr. Berumen, at his second Aeolian Hall, New York, recital on Thursday afternoon, February 20, presented an interesting program of classic and modern compositions. Among other numbers, the pianist offered the fantasy and fugue in G minor by Bach-Liszt; the B minor rhapsody, Brahms; a ballade, Grieg; two seldom heard numbers by Liapounoff, etc.

## Sorrow Among the Operatic Standlees

One million pounds of onions are said to be rotting on the city piers.—New York Telegraph.

LEVITZKI

BALDWIN PIANO USED

GALLI-CURCI

SOPRANO

HOMER SAMUELS, Accompanist  
MANUEL BERENGUER, FlutistManagement: CHAS. L. WAGNER; D. F. McSweeney, Associate Manager  
511 Fifth Avenue, New York City

Permanent Personal Address: Congress Hotel, Chicago, Ill.

Steinway  
Piano

MAX GEGNA

Celebrated Russian 'Cellist

"Of the Casals' school of 'cellists, Mr. Gegna has a good right to be considered among the conspicuous."—The New York Evening Sun.

Exclusive Management:

JULES DAIBER, Aeolian Hall, New York  
Personal Representative: JENNIE KARP



# Edith Mason

HAS JUST RETURNED FROM A SEASON AT HAVANA, IN  
DECEMBER 1918 AND JANUARY 1919, AS PRIMA DONNA  
OF THE BRACALE OPERA COMPANY

*The Havana Papers All Tell of her Fresh Triumphs*

## PAGLIACCI.

In the personification of Nedda Miss Mason reveals herself once more as a magnificent artist, singing her role marvelously. She received an ovation after her aria, the "Bird Song," and was also warmly applauded after the duets with Tonio and Silvio, and at other points in the opera. She interpreted the role in the most convincing manner possible, and to the manifest satisfaction of the public. Let us congratulate the charming artist for her new triumph of last night.—*La Cuba*, December 21.

Edith Mason was a magnificent Nedda. In the aria she delighted us again with the enchanting sound of her beautiful voice.—*La Lucha*, December 21.

Nedda, as interpreted by Edith Mason, leaves nothing to be desired, for her exquisite voice is capable of transporting the hearer to the paradise one dreams of.—*La Noche*, December 21.

Miss Mason continues to convince us that she is an admirable singer. This impression was confirmed again last night. She manages her exquisite soprano voice with art and good taste.—*La Prensa*, December 21.

Edith Mason was a Nedda worthy of the highest praise. She sang the aria of the first act with such charm and delicacy that we can affirm without fear or exaggeration that she made it delicate as lace work.—*El Mundo*, December 21.

Edith Mason, the excellent soprano, was a splendid Nedda. She was the most fortunate in the Balatella; in the duet with the baritone and in the comedy of the second act. She merited in truth the applause that was accorded her for magnificent work.—*Diario de la Marina*, December 21.

## MEPHISTOPHELES.

Edith Mason was an angelic Margarita in the opera of "Mephistopheles" of Boito. This young artist possesses a voice of exquisite timbre and of great extension. Her work was marvelous.—*La Lucha*, January 4.

Miss Mason sang her role in "Mephistopheles" magnificently last night. We have already greatly admired her in the role of Margarita last season, and we have in our hearts a beautiful memory of her in this opera.—*El Mundo*, January 4.

Edith Mason, the beautiful and talented soprano, was an ideal Margarita. The exquisite timbre of her voice and her convincing manner of interpretation and expression were most important factors in the presentation, that was so splendid last night, of the wondrous Boitian melodies. She revealed again her magnificent talent as a singer and as an actress.—*La Nacion*, January 4.

Miss Mason rose to great heights in the interpretation of Margarita. The melodious voice of this charming young singer brings ecstasy to the hearer.—*La Noche*, January 4.

Edith Mason, who last season also sang the Margarita in an irreproachable manner, has gained greatly in "apomb." Last year we all realized her marvelous intuition, but this year we realize that she interprets not only what is written but she also portrays the most intimate and secret thought of the author and vibrates with the sentiment as well as with the exquisite music of her voice.—*El Imparcial*, January 4.

Edith Mason was a splendid Margarita. In the aria "L'altra notte," and in the duet with the tenor she received a warm ovation.—*Diario de la Marina*, January 4.

Edith Mason was a Margarita worthy of the highest praise. She returned again to revive the impression she made upon us last year, when she sang the same role in Boito's magnificent opera. She was admirable in every moment, but where she completely subjugated the audience was in the aria "Nennia," which she sang in a pure, classic manner. She was most enthusiastically applauded.—*La Cuba*, January 4.

## LA BOHEME.

Edith Mason is a vocal prodigy. If diamonds could sing their voice would be like her voice. Its accent is unique, and her art is without a doubt supreme. There is not the slightest effort in the emission of her tones, which are of an exquisite sweetness and transparency. And more than this her voice is one of sentiment, which is an extraordinary thing in a woman. The feminine voice appeals to the intellect rather than to the soul, but this is not so with her voice—the haunting sweetness of it captivates all who hear it.

Her manners, so refined, so poetical, so suave, are also singular and distinguish her from all others. In the rôle of



EDITH MASON AS MIMI,  
IN "LA BOHEME," ONE OF THE ROLES WHICH BROUGHT HER TREMENDOUS  
SUCCESS IN HAVANA.

Mimi she was perfection, a flower of languor and grace. She was the soul of the unforgettable "Bohème" of last night.—*La Nacion*, January 18.

The theatre was crowded, as was expected with such a cast as that of "Bohème" of last night, a cast of such valued artists as Edith Mason, Jose Palet, Pasquale Amato, and Gaudio Mansueto. The interpretation resulted, as was hoped, in a magnificent triumph for the artists of the Bracale company.

Miss Mason interpreted to absolute perfection "Mi chiamo Mimi," and was splendid in the duet with the tenor at the end of the first act, where the high C she sang was a note of exquisite beauty and of a silver quality. In the aria of the third act she was deeply moving and touched the heart by her sorrow and pathetic bravery in her "Addio" to Rodolfo. Her acting was excellent throughout the rôle and she played the death scene with real dramatic intensity. This "Bohème" must be repeated, and on account of the tremendous success of last night it is logical to hope for a second hearing. (This was the only opera given four times during the season.)—*Diario de la Marina*, January 16.

Edith Mason, the charming artist, the "fanciulla soave," whose soul is imbued with the divine fire of the high elect in art, and with the power of expressing all the tenderest and

deepest sensations, was an enchanting Mimi, ingenuous and delicate. Her phrases of joy were as the song of ecstasy of the bird as it rises from its nest; her sorrow was as the sigh of an angel.—*El Imparcial*, January 16.

Edith Mason interpreted a delicious Mimi. The lovely soprano was applauded with great enthusiasm after she had sung the aria of the first act with great sentiment and expression. She was admirable as well in the third and fourth acts. "Sono andata," which she sang with the tenor in the last act, brought her an ovation.—*El Mundo*, January 16.

## FAUST.

Edith Mason accomplished last night a presentation of the rôle of Marguerite that was delicately and finely drawn. From the recitative of the beginning of the "Jewel Song," sung pianissimo, until the final high B natural with which the aria finishes, she showed herself to be an artist of exquisite temperament, singing with a perfect vocal placement and perfect pitch of great elegance in phrasing and with perfect assimilation of the character she represented. She acted with splendid domination of the stage.

She is not an artist because Providence has endowed her with great talents and faculties which a technical education has cultivated to the highest degree. No! She is an artist at every moment throughout the wonderful poem of Goethe, with the intimate knowledge of all the elements of that exquisite music, with her temperament which accords with the clearest conception of what beauty is in art.

Miss Mason was strongly dramatic in the Church and Prison scenes, and she was last night the most perfect personification of the ideal and romantic Marguerite. She was even interrupted by applause during the "Jewel Song," and at the end of it every hand in the theater united in giving her an ovation which lasted for many minutes.—*La Nacion*, January 12.

Edith Mason, who is not only an excellent singer but also an artist of splendid talent, interpreted with great brilliancy the rôle of Marguerite.—*Diario de la Marina*, January 12.

Edith Mason was the ideal Marguerite that we admired so deeply last season. She received great acclamations all during the opera and especially at the end of the "Jewel Song," and at the close of the trio in the last act, where she was thrillingly dramatic.—*Imparcial*, January 12.

The Marguerite of Edith Mason was the most exact incarnation of the admirable creation of Goethe. The public of Havana have already had the opportunity of admiring the esteemed North American soprano in the other opera she has already interpreted.—*El Mundo*, January 12.

Edith Mason sang as Edith Mason always sings—uniting perfection with sentiment. Last night, as always, she was the admirable singer.—*Prensa*, January 12.

Miss Mason, the young artist endowed with the sweetest voice, incarnated the rôle of Marguerite, and she gave it all the necessary coloring. The "Jewel Song," sung by the admired soprano with the greatest art, was rewarded with an ovation that was justly merited.—*La Noche*, January 12.

Miss Mason excelled in the personification of Mimi, singing the entire rôle in a magnificent manner. She was justly and deservedly appreciated and applauded.—*Cuba*, January 16.

Edith Mason, the young lyric soprano endowed with the enchanting voice, was the Mimi. The beautiful diva sang this rôle for the first time in our capital. Singing with great sentiment, she created the genuine atmosphere of the rôle. In the aria "Mi chiamano Mimi," in the duet of the third act, in the death scene of Mimi, she was touchingly pathetic and sang with notes of truest sweetness and melody. Never before in Havana have four such artists sung together in such an ensemble as last night. Edith Mason, Pasquale Amato, Jose Palet, and Gaudio Mansueto.—*La Lucha*, January 16.

"Mimi" Mason was enchantingly ingenuous and graceful in the first two acts, and in the last two, where the lyric comedy completely unfolds itself, she was exquisitely impassioned and sentimental.

No one can help admiring the talented Edith Mason, soprano of great variety of vocal colorings, on account of her precious vocal organ and her beautiful school of Italian art, which is the school of sentiment and charming manner of musical phrasing. She possesses the "sacred fire" of the few divinely elected to Art. She was a Mimi adorable and perfect in every phase.—*La Nacion*, January 16.

Spring of 1919, Prima Donna of Rovero Opera Company, Teatro Arheu, Mexico City

Miss Mason's address is Care of the Musical Courier

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York  
Telephone to all Departments: 4393, 4392, 4394, Murray Hill  
Cable address: Regular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LIEBLING, Editor-in-Chief  
H. O. OSGOOD, Associate Editors  
WILLIAM GEPPERT, General Representative  
CLARENCE LUCAS, Eastern Trav. Representative  
RENE DEVRIES, General Manager  
J. ALBERT RIKER, General Manager  
ALVIN L. SCHMOEGER, General Manager

## OFFICES

CHICAGO HEADQUARTERS—JEANETTE COX, 619 to 625 Orchestra Building, Chicago, Telephone, Harrison 6119.  
BOSTON AND NEW ENGLAND—JACK COLES, 11 Symphonie Chambers, 246 Huntington Ave. Boston, Telephone, Back Bay 5254.  
EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL. Present address: New York office.  
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and Mosques in Europe.

Copies for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1882, at the Post Office at New York, N. Y., under the act of March 3, 1879.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company  
Devoted to the Interests of the Piano Trade.

NEW YORK THURSDAY, FEBRUARY 20, 1919 No. 2030

During Emil Oberhoffer's vacation in the East, Adolf Weidig has been conducting some of the concerts of the Minneapolis Symphony Orchestra and Artur Bodanzky has also been summoned to the northwestern city to lead a pair of them.

About \$15,000 was realized at the Hippodrome concert which Mme. Galli-Curci gave last Sunday evening in aid of the Stony Wold Home. This does not look as though the vogue of this phenomenally popular coloratura queen is suffering any decrease.

This is the way that an Italian operatic newspaper speaks of the possibilities of a new Hammerstein opera in America: "Si dice che l'imprenditore Hammerstein, nel 1920, libero da ogni vincolo, formerà una grande Compagnia lirica per l'America del Nord. Se saranno rose. . . ."

Rodolfo Ferrari, of Bologna, one of the best known of Italian conductors, died suddenly at Rome recently of angina pectoris, at the home of his relative, Professor Arrigo Serato, the violinist. Ferrari was very well known in Italy, not only as an operatic conductor, but also as a symphonic leader. His presence in Rome was for the purpose of directing a concert for the symphony orchestra of the Augusteo, which had just brought him a fresh success.

One feels sure that it is only the difficulty—the practical impossibility—of getting the material out of much-troubled Russia that has prevented Giulio Gatti-Casazza from going to that country for some operatic novelties. After the steady success of "Boris," and after the great hit made by "Coq d'Or" last year, it would seem the obvious thing to do to produce other Russian works unknown here, particularly some of the tuneful operas of Rimsky-Korsakoff—almost anything, in fact, rather than such work as "La Reine Fiammette."

Pianists who play the keyboard with their fingers only are as ineffective as pianists who play it with the brain only. Technic has been the object of too much condemnation. Properly controlled and directed, it is a wonderfully satisfying thing to an audience when a player possesses it to perfection. One cannot enjoy a pianist's interpretation where one worries about the mechanism that projects it.

The MUSICAL COURIER is indebted to Francis Rogers for a letter in regard to the late Bessie Abott from which the following extract is taken: "I see that most of the biographical notices of Bessie Abott say that she studied in Paris with Capoul, Jean Bouhy and Mathilde Marchesi. Fidel Koenig is not mentioned at all. Whether or not she ever studied with the three first mentioned I do not know, but I doubt it. I met her constantly

at Koenig's home and at her own house during the summers of 1900-1902 and never heard her refer to any of them. Mme. Ashforth, her first teacher, brought her to Koenig. She studied her French roles with him, and it was he who engineered her engagement with the Paris Opéra."

It appears that the widely spread rumor that Ossip Gabrilowitsch has signed a contract to remain in Detroit for another two years does not exactly correspond to facts. He has signed no contract so far. Whether he will remain in Detroit after this season is a matter which will be decided within the next few weeks.

The New York Review, the Shubert theatrical organ, is responsible for the statement that a production of an opera by Albert Wolf based on Maeterlinck's "Bluebird" is contemplated in the near future at the Century Theater, New York—that hoodoo of playhouses. Henry Russell is to have charge of the production.

The recent German Assembly was called at Weimar, the home of Goethe, Schiller, Herder, Wieland, and Liszt. Somehow one feels that had Liszt lived until 1919 he would have been very much in the spirit of the recent democratic proceedings at Weimar, for in spite of all his outward courtly ways, at heart he was a democrat and a progressive.

Fritz Kreisler is to resume his American concert career next season. His recitals for 1919-20 now are being booked by his manager, C. A. Ellis, and there is an eager demand all over the country to hear the great violinist who knew how to retain his own respect and that of Americans, during the recent trying years. One of his first appearances will be in New York, with a leading orchestra.

Charles Henry Meltzer, critic and librettist, has sent us a copy of "The Needs of National Music," a pamphlet reprinted from his article in the Musical Monitor. It is a lucid, cogent and earnest appeal for those subjects in which Mr. Meltzer has been particularly interested for a long while—opera in English, opera in good English, and plenty of good opera in good English.

The Chicago Musical College calls our attention to the fact that it is also offering free scholarships in the class of Leopold Auer next summer, under the conditions announced in last week's MUSICAL COURIER, as well as in the classes of Grainger, Witherspoon, and Saenger. The only reason Professor Auer's name was omitted in our notice was because it was not given in the announcement as it reached us from Chicago.

When the winter's "farewells" start at the Metropolitan one suddenly realizes that the larger part of the musical season here is spent and the last leg of the tonal race is being run. Last week Mme. Hempel ended her 1918-19 engagements with our Opera and commenced her extensive coast to coast concert tour. This versatile and gifted artist, as much at home in coloratura and lyric roles as in the repertory of uncostumed song, has been one of the indispensable props of the Metropolitan during the war and her lovely singing, finished delivery, and skillful acting have given delight to thousands of listeners. The concert world is testifying amply to its admiration for Mme. Hempel whose engagements from now until late spring are so numerous that they will occupy her time completely.

So quietly did the orchestra of the Paris Conservatory leave us on account of a changed sailing date that hardly a word was devoted to a notice of the tremendous significance of its visit. The foremost French orchestra and one of the oldest orchestras of Europe in length of existence, it was the first representative French musical body ever to come across the Atlantic. The quality of its playing needs no fresh notice here. It was extravagantly acclaimed wherever it appeared; but, perhaps nobody except its immediate managers know what tremendous enthusiasm greeted it everywhere it played during its trip, playing fifty-two concerts in no less than forty-seven different States. It made a complete circuit around the United States and extended into Canada. Boston heard it, so did all the States of the Atlantic seaboard, so did the Gulf States and the cities of Texas. It played in all the important cities of the Pacific Coast and even went north into Canada, giving two concerts in Montreal, while the vast center of the country was not forgotten by any means. San Francisco

recorded the largest receipts for one concert, \$9,100. Milwaukee, ravished by the epidemic, allowed only every other row of the auditorium to be occupied, but brought in \$4,000 at that. Down at Sherman, Tex., the authorities of the Kidd-Key Conservatory got up a concert at twenty-four hours' notice and raised a \$3,000 audience. Burlington, Vt., the smallest city to hear the orchestra, paid not less than \$3,000 to listen to it. In fact, there was a handsome profit at the end of the season, which will go to French war relief.

With his fine company of singing stars, Cleofonte Campanini is continuing the Chicago Opera season at the Lexington Theater and drawing crowded and enthusiastic audiences. The success now won emphasizes the Campanini judgment in playing here for five weeks this winter (instead of four, as last season) and assures another and perhaps even longer New York visit from the Chicago organization in 1920-21. Thrice welcome is that company, with its picturesque and varied repertory, its many excellent artists, and its Campanini and Polacco, those truly inspiring masters of the operatic baton.

The Metropolitan Opera must save at least \$50 by cutting out of the Sunday evening concert orchestra one contrabass and a proportionate number of the other strings; and, of course, \$50 is a considerable item for an institution like the Metropolitan, which, as we all know, has been struggling for years to keep its head above water, and seeking everywhere for financial backing. (In fear that somebody might misunderstand this, we beg to point out that the last part of the foregoing sentence is sarcasm.) If somebody from the Metropolitan would step around the corner to the Hippodrome on Sunday evening, he would discover that Cleofonte Campanini instead of reducing his orchestra for Sunday night concerts augments it considerably with some of the best symphonic players in the city.

Musicians and teachers who have been complaining of the limitation of opportunities for them since 1914 usually are the kind of musicians and teachers who do little or nothing to widen the scope of their activities and to develop the field in which they expect to harvest. It is to help such individuals as well as the more ambitious ones who have the energy to wish to progress but lack knowledge of the necessary methods, that the MUSICAL COURIER has started the department called "Music for the People." It is not for the people but for the musicians who wish to reach the people, that Charles D. Isaacson is writing his able and practical articles. We are glad to note that they are being widely read and commented upon, and we trust that they will do as much good as we hoped would be accomplished for the American musician when he became thoroughly aware of the Larger Field, as Mr. Isaacson calls it, and of the manner in which to utilize for artistic and utilitarian ends.

## TRAINED AT HOME

The successful debut of Charles Hackett furnishes a significant confirmation of the fact that it is no longer indispensable for an artist to have had a European musical education in order to achieve success, for Mr. Hackett's training has been gained almost altogether in the Boston studio of the noted instructor and coach, Arthur J. Hubbard, who has also been instrumental in shaping the remarkably successful careers of such sterling artists as Arthur Hackett, brother of Charles, and Roland Hayes, the admirable colored tenor. Mr. Hubbard began to teach Charles twelve years ago, and after the distinguished operatic tenor was launched on his brilliant career in Italy, he never failed to return regularly in the summer to coach with the veteran instructor until two years ago, when he made his first trip to South America.

Coupled with the fact that this country is adequately equipped both in competent vocal instructors and institutions to teach those who aspire to be artists of the first rank, is the fact that pupils are not taken seriously in Europe unless they already are gifted extraordinarily with instinctive technic and beautiful, natural, easy voices. But in America, because of the overwhelming numbers who wish to sing, although they are not always gifted vocally or temperamentally, teachers of necessity have to pay more attention to fundamental principles—a condition which must inevitably produce singers who have at least a sound technical equipment. And Charles Hackett was quick to recognize and praise the value of his early training in an American studio.



# VARIATIONS

By the Editor-in-Chief

## Uncle Sam's Nephews Make Music

An entire concert of American compositions was the bill offered by the Philharmonic last Sunday and the large attendance justified the hope that our public no longer regards such a program as the equivalent of a placard hung on the outer door of Carnegie Hall, and reading: "Yellow fever inside."

That is Josef Stransky's bon mot and he uttered it some years ago in condemnation of a public which seemed bent on boycotting the compositions of its native musical creators.

Stransky, however, continued to put such works on his programs, and now he feels that the gradually growing response of the Philharmonic hearers justifies an entire afternoon of American works.

They were good works, too. First came Hadley's "In Bohemia" overture, a score that shows an easy flow of melodic material, and a skillful constructional hand and a keen sense for color. MacDowell's second "Indian" suite, one of the most sincere and atmospheric pieces of writing ever achieved on our shores, and Chadwick's rollicking and routined "Tam o' Shanter" (symphonic ballade) kept up the high standard of the proceedings.

The most engaging moments of the concert, so far as we were considered, concerned themselves with John Powell's "Rhapsody Nègre," for piano and orchestra. Here is another deeply felt production, expressive, muscular, imaginative, and avoiding all the obvious tricks and stencils that usually pass for "characterization" in music depicting our colored brethren. One is made aware that Powell is presenting something infinitely more important than the negro's familiar love for syncopation and dancing, and his equally well known preference for the banjo and "barber shop" harmonies. History, psychology, and mysticism are in this Powell music. He follows the Brahms idea and does not regard a "rhapsody" only as ardor and exaltation. Powell knows his subject intimately because he is a Southerner. Perhaps if the untold "program" of this "Rhapsodie Nègre" were published it would not be all romantic. It might even be partly a political document. At any rate, as pure music, the composition engages the fancy, stimulates the mind, and pleases the ear. Being a piece for piano, it also gives the player of that instrument abundant chances to put it through its paces and to utilize his own tonal and technical resources. In most ultra modern piano concertos this is no longer done. We are afraid that John Powell is hopelessly old-fashioned, otherwise he would have written much heavier and complex orchestration and given only an occasional artful arpeggio or treble tinkle to the piano.

John Powell plays as he writes, sanely, directly, thoroughly, wholesouledly, thoughtfully, appealingly, effectively. We do not recollect ever to have been impressed more by any other pianist indigenous to this red, white, and blue soil.

Rubin Goldmark's "Requiem," for orchestra (based on Lincoln's address at Gettysburg), which had its première at the Philharmonic concerts several weeks ago, repeated its earlier success, and again showed this gifted musician as possessed of a worthwhile symphonic message and masterful means with which to promulgate it.

Be it said that Josef Stransky and his men threw sympathy and spirit into their readings, and that the audience applauded everything with a vim too spontaneous and prolonged to be merely complimentary.

## Lines on Hearing a Young Parlor Tenor Named Percy

Percy had a tenor voice,  
It was as white as snow.  
And every time that Percy sang  
The crowd was sure to go—

out.

## Anna Fitziu's Fine Thought

In the New York Evening Sun of February 14 appeared the attached letter, and it is worthy of more than mere reading and polite dismissal:

To the Editor of the Evening Sun:

Sir—During the past couple of weeks I have been noticing the absolute lack of interest shown in our returned soldiers, the wounded boys especially, by the "stay at home" civilians, and I think something should be done about it right off.

If you will observe, on Broadway and Fifth avenue, any day, you will see hundreds of maimed boys in uniform

struggling along with canes and crutches apparently alone and forsaken, and seldom, if ever, will you see one of them get more than a passing glance from a civilian.

I think we are neglecting these brave boys, who have sacrificed so much for us, in a most shameful manner, and I am heart sick over it. I think they are entitled to our profound respect at all times and places to say the least.

Why wouldn't it be a good idea for us "stay at homes," men and women, to salute military fashion every wounded soldier we meet? It would be a little act of respect which I am sure the boys would deeply appreciate, and in addition to giving the salute we could easily add a pleasant word.

Why can't your newspaper take this suggestion and cause it to be put into action without delay? I will gladly furnish any money that is necessary to start a movement of this character.

ANNA FITZIU.

New York, February 10.

It may be mentioned that at the dinner given by The Friars to Frank Bacon last Sunday evening, we called attention to Miss Fitziu's letter. Regarding the soldiers, the club adopted this motto: "They Must Not, and Shall Not, Be Forgotten." A Friars' committee gets the soldier lads together, lunches and dines them at the club and takes them to the theaters. Most of the poor fellows are minus an arm or a leg, and others have no legs at all and have to be carried about. Let us all remember Miss Fitziu's letter and feel that our war duties were not ended when we subscribed to the latest Liberty Loan and spent money to celebrate the peace news.

## Managerial Armistice and Peace

The League of Nations is a reality, as President Wilson predicted, and the National Musical Managers' Association of the United States is a practical success, as we predicted. One of the first cases to come before the organization was a business difference between Ona B. Talbot and Charles L. Wagner, and the following is the official report of how the matter worked out when it encountered the official action of the N. M. M. A. U. S. in such cases:

New York, February 13, 1919.

To the Board of Directors of the National Musical Managers' Association of the United States:

Your adjudication committee, appointed yesterday afternoon to consider the misunderstanding between Mrs. Ona B. Talbot, of Indianapolis, and Mr. Charles L. Wagner, in reference to a postponed date of John McCormack, takes pleasure in reporting as follows:

In accordance with the method of procedure under article X. of our association's by-laws, Mr. Wagner, the president, appointed a committee consisting of George Engles, Fitzhugh W. Haensel and Loudon Charlton, chairman. The committee this morning got in touch with the contending parties and brought them together at four o'clock this afternoon. Our hearing of the matter developed the fact that both parties had a strong case, and left to themselves the matter might have resulted in a breach of relations, embitterment of feeling and the jeopardizing of the morale of the managerial business, as our association hopes to maintain it. Both parties, however, being imbued with the spirit of our association and its avowed aims of betterment, immediately were brought by your committee to meet each other more than half way, with the result that the matter was adjusted to the complete satisfaction of both parties within twenty-four hours of the appointment of your committee.

We take this occasion to record our appreciation of the amiable attitude of both Mrs. Talbot and Mr. Wagner, which made our adjudication of the matter a pleasure rather than an embarrassment.

LOUDON CHARLTON, Chairman,  
GEORGE ENGLES,  
FITZHUGH W. HAENSEL,  
Adjudication Committee.

One of the gratifying features of the happening is that Charles L. Wagner, the president of the association, was the first of the managers to submit himself to the ruling of a committee of his colleagues. There is no doubt that the future will see similar and even more intensive cooperation on the part of the gentlemen and ladies who control the destinies of the concert world.

## The Solons of the Theater

Last week we penned a few passing paragraphs about music criticism and the subject came to our mind again when we read last Saturday that before the Supreme Court, in this city, a jury had rendered a verdict on Friday in favor of a dramatic critic who was sued for libel and \$10,000 damages by an actor whom the critic had flayed verbally in his paper.

The part of the criticism on which the actor based his contention of libel read like this:

Geoffrey Stein gave a ludicrously inadequate performance of the important role of Melchior. It was easily the worst performance we have ever seen on any stage.

Supposedly a lad of fourteen, Stein costumed himself in a low comedy pair of short trousers, which were much

too tight, and talked in a deep, bass voice. His performance gave the suggestion that Simon Legree was attending a masquerade in the character of Little Boy Blue. At such times as he was not growling in deep gutturals Stein was hopping about the stage somewhat in the manner of Mike Debitsky of the Ballet Loose.

The foregoing kindly and dignified notice appeared in the New York Tribune, and the defendant in the suit was the dramatic critic of that paper.

In his charge to the jury, Justice Dugro favored the critic strongly, and the twelve men tried and true had not much choice except to exonerate him. The Justice said that what applied to the criticism of plays and acting applied also to all other forms of art criticism and comment, including published remarks about public officials in their official capacity and of any person in public life. Every one has the right to publish fair and candid criticism, charged the Justice, no matter how severe, even if the person adversely criticized should suffer a loss. Entire freedom of expression in argument is allowable, including sarcasm and ridicule, providing only that the criticism be fair and just. If criticism confines itself to the performance of the person criticized, was the further charge, without attacking his moral character or professional integrity, he cannot recover damages, even if the article be severe, hostile, rough, caustic, bitter, sarcastic, or satirical. The question for the jury, the Justice said, was not whether the opinion expressed by the critic was correct, or the best opinion on the subject, and he declared the jurors had no right to substitute their own opinion for that of the critic. The question for the jury, the Court continued, was "whether the article was beyond that which any man without malice, however prejudiced, or however strong his opinion might be, would say of the plaintiff's acting—would any fair man, however exaggerated or obstinate his view, have said that which the Tribune said of Mr. Stein's acting?"

It might be pointed out that the law as laid down by Justice Dugro, and the verdict reached by the jury, constitute a most important definition of the rights of criticism, of critics, and of the criticized. Poor criticized, and how the pens will scratch henceforth, and prick, and cut, and stab.

Henry Miller held forth not long ago on the subject of dramatic critics. He said that most plays are written for the audience and cannot be fairly judged by critics unless they become, while in the theater, part of the audience. There is too much intemperate condemnation by oversophisticated critics of what they do not like, explained Mr. Miller. On the other hand, he declared, there is a "great welter of indiscriminate praise poured out by the fulsome or the uninformed. Between these extremes is a small group that could ill be spared by the theater—the writers of well informed, temperate criticism, criticism that observes the amenities." An audience is essentially benevolent, concluded Mr. Miller, and it behooves the critic to keep in touch with the instinct of the audience to express benevolence.

The other day one of the dramatic critics deplored the fact that they have to write in a hurry and often are at a loss to gauge a work properly in haste, when it does not fit in with something they know, or have experienced previously, or can understand quickly; in other words, when the production refuses to be pigeonholed and fit itself in with the regular stencils and the accepted critical verbiage. In the drama and in music, a new man, a new manner, or even a departure in method by a familiar creator, causes a flurry in the writer's mind and vocabulary. Before he is ready really to formulate an opinion, he is compelled to write one. The dramatic critic we just quoted, finished with the following illuminating examples:

It may suffice to mention the fact that William Winter, by far the most famous of American newspaper critics of the drama, regarded "Cyrano" as a stop-gap when it appeared in the repertory of Mansfield, paid only the scantiest attention to the first plays of Bernard Shaw, fought Ibsen with a barrage of invective and was displeased when David Belasco presented "The Easiest Way." In a later season at least two well known critics said that "Peter Pan" was utter rot and would die in a week, while two seasons ago the brilliant one act plays of Dunsany were in several instances dismissed with a paragraph or two.

George Jean Nathan, of the Smart Set, is out with a book called "The Popular Theater." George Jean Nathan is our favorite dramatic critic because he knows his metier, he is a brilliant and humorous writer, and he does not regard the theater as essentially a place of amusement for the business man, tired, rested, or otherwise. George loves to tear to pieces the platitude and the stencil, as witness:

Of the baby talk that pervades the native journalistic theatrical criticism, not the least rich gurgle is the occa-

sional word of rejoicing that here, again, thank goodness, is a music show that "does not insult the intelligence." Quite the contrary, a music show that does not insult the intelligence is about as apposite and stimulating as an intellectual pretty girl, or going 'round on a carousel to the accompaniment of Bach's B minor mass. . . . One does not go to a music show for a Björnson plot or the symphonic poems of a Liszt. One goes, very simply, to lay an eye to warmly lighted, brilliantly colored scenery and a chorus of good looking wenches led by some fancy imported houri.

A certain Barrett H. Clark has gone to the trouble of collecting in a volume of 503 pages, called "European Theories of the Drama," an anthology of dramatic criticism from Aristotle to the present day. The book is a new one. It is a good idea and should inspire someone to do the same thing for music. Henry T. Finck is the man for the job. Prof. Brander Matthews reviews the Clark book in the Times, but says that he is not overpowered by the sum total of wisdom displayed by all the critics assembled in the anthology. Of course in music it would be different. Imagine reading everything the critics said about Beethoven, Wagner, Chopin, Strauss, Debussy, when they were unfamiliar.

Referring to the Barrett dictum that artists must think of popular success when they create, Professor Matthews has these pregnant sentences:

But noble as these sentiments may be they were not shared by the two masters of the modern drama. No facile playwright who makes a fortune by following public taste ever gave more thought to his spectators than did Shakespeare and Moliere. They kept their eyes on the box office all the time while they were writing their plays; and yet, even while they were adroitly catering to their contemporaries, they managed somehow to express themselves. At least, this was the opinion of the wise Goethe, who once said to Eckermann—the reader of Mr. Clark's volume will find the passage on pages 328 and 329—that Shakespeare and Moliere both "wished, above all things, to make money by their theatres." And every close student of their lives will see how they shifted their sails to catch the veering currents of popular taste and even of popular fads. They are both of them for all time, but in their own time they took care to be "right up to date."

#### Variationettes

It hurts our feelings to tell a gushing young piano playing friend of ours that we closed the office of the MUSICAL COURIER last Wednesday in honor of Abraham Lincoln's birth and not in mourning for the death of Hans Von Bülow, who quitted this mundane sphere via Cairo, Egypt, February 12, 1894. We are of the opinion, however, that Bülow was the abler musician. Why was nothing said about Bülow in last week's papers, now that he has been dead twenty-five years? Well, he is dead and gone, and the Metropolitan and Chicago Operas are with us.

It's the same old story with the program coincidences. For the first half of the season, no Brahms piano concerto on a New York program. Suddenly last week came Olga Samaroff and her luminous performance of the Brahms B flat concerto; this week we have Arthur Rubinstein, in the same work, and next week Harold Bauer is scheduled for the Brahms concerto in D minor. (What accounts for the general wave of Brahms concertos at this particular time?) Last Saturday afternoon, the Philharmonic gave us Tchaikowsky's fourth symphony; the following afternoon, the Symphony Society repeated it at the same hall.

Our young friend, little Marjorie, aged nine, is an original. The other day her piano teacher was scolding her, when the truthful miss blurted out: "Well, how many times do you wish me to tell you that I'm stupid?"

After hearing "Loreley" at the Lexington Theater last week and noting certain Wagnerian atmosphere, orchestration, scenes, and melodic snatches, we could not repress the thought that Catalani should have named his work "Lohengrini."

The Evening Post runs a weekly department called "What the Organists and Choirs are Doing." That's all very well, but why tell about it?

We suspect that we know the identity of the lady who sent us this: "Do the keys of a piano unlock the doors of melody?"

When Glenn Dillard Gunn a season or so ago was addressing his players on the occasion of the first rehearsal of his American Symphony Orchestra, in Chicago, he made a short address, in part as follows: "We are assembled, gentlemen, to found and perpetuate an American orchestra, an orchestra

American in conception, spirit, intention, and endeavor, in fact, 100 per cent. American. These are the days when we must be Americans not only in name but also in deed. Our every thought must be American. We stand loyally for the principles of America. And because we are such staunch and undiluted, and 100 per cent. Americans, let us rise, and play 'The Star Spangled Banner.'" When Gunn paused, an old horn player leaned over to his neighbor and mumbled in Bavarian dialect: "Wos sogt denn der da?" ("What is he saying?")

Zimbalist, Lucy Gates, Hofmann, and Elman are to be the soloists at the next four pairs of Philharmonic concerts, February 27 and 28, and in March.

Prokofieff's new opera is to be called "The Love for the Three Oranges." Florida and California are engaged in a struggle for the exclusive program rights to advertise their respective favorite brands. The manufacturers of the California Sunkist oranges offers to supply the singers free with the succulent fruit, and the inventor of the Florida blood orange is willing to present one of them to every auditor every evening at the Chicago Opera if the management will permit him to put up a lobby stand of the Florida bloods and placard it with a sign: "This succulent and healthful brand inspired Prokofieff and is used exclusively by him in this opera and at home."

Rabaud told a Philadelphia interviewer that the Boston Orchestra will use no Wagner music until the Peace of Paris has been signed and sealed.

Will Gilmore's Peace Jubilee of 1869 be duplicated now? A Boston paper recalled that 10,000 singers were in "The Messiah" chorus. We have advanced since then. At least 20,000 would be required in 1919, especially as we are more peaceable at this time than ever before.

Nahan Franko leads a splendid little orchestra at the Hotel McAlpin and gives programs ranging from the best sellers to the best music. In tone quality, attack, musicianship, and sonority, this miniature Franko orchestra is a gem. The McAlpin Hotel, by the way, sets an example which certain symphony orchestras might well heed and follow. Mr. Boomer, McAlpin manager and himself an enthusiastic amateur violinist and music lover, presents every McAlpin musician with a life insurance which begins at \$500 for the first year of service, and increases \$100 every year thereafter as long as the insured remains at the McAlpin. Mr. Franko gets many unconsciously humorous requests from the hotel patrons. Recently one of them asked for "Tosca's 'Good Bye.'"

"B. L. T." (Bert Leston Taylor), who conducted the radiant "Line O' Type" column in the Chicago Tribune, and thereby often gave us the chance to quote some of his scintillations in this department, has changed his sphere of activities, and hereafter will write for the San Francisco Chronicle. However, our quoting habit shall not be deterred by distance. We wish "B. L. T." good fortune at his new desk.

It is whispered that the Aschenbroed'l Club of orchestral players is contemplating this slogan: "No Beer, No Beethoven." LEONARD LIEBLING.

#### WHAT IS CLASSICAL MUSIC?

Classical is a term usually employed by the musically uncultured to designate music they do not like.

Musicians often use it to designate the music they like best.

It is also used to distinguish old music from new music, and it has to do duty as the antithesis of operatic music.

The term classical is selected to show that the music to which it is applied is not romantic. In fact, the word classical is a convenient expression which every man thinks he knows but which few men have had the courage to explain.

When he is asked squarely to give a definition of classical music he will hem and haw, hesitate, say "well, it's like this," "you see, take Beethoven for instance," "there's Bach, don't you know," "why-er, now, Mozart or Haydn," "I consider that Chopin is classical, in some ways at least." That is about as far as the average man gets in describing classical music.

Sir Hubert Parry, the recently deceased English

musician has expressed himself in Grove's "Dictionary" as follows:

Classical is a term which in music has much the same signification as it has in literature. It is used of works which have held their place in general estimation for a considerable time, and of new works which are generally considered to be of the same type and style. Hence the name has come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the eighteenth century, as instrumental works in the sonata form, and operas constructed after the received traditions, etc.

Without doubt the above is the correct definition of the term. Works which remain in favor long enough and which are looked up to as models by succeeding generations eventually become classical even though they were considered romantic, ultra modern, revolutionary, and orgies of anarchy at the time they were written. If they live they become classical. Many perfect copies of the best classical works die very young, however.

#### OPERATIC HASHEESH

Some little pitcher from the New York American (it wasn't Max Smith, we are solemnly assured by Max himself) must have been strolling about the foyer at the Lexington last Friday evening, for on Saturday that paper had a most lurid story about practically the entire personnel of the Chicago organization—Galli-Curci, Mary Garden, Muratore, Stracciari, and Journet—going over either to the Metropolitan or to Oscar Hammerstein's still unformed company or to the mythical company which Henry Russell might form, if he should,—and perhaps he may; he's in New York, anyway. The MUSICAL COURIER threshed out all this transfer of artists weeks ago in a front page story, to which the American would have been welcome at the time, had it wished to copy it. Like the Kaiser's helmet when he is wearing it—there's nothing in it. It is quite within the bounds of possibility that Galli-Curci and Muratore may appear at the Metropolitan some future season as guest-artists in special performances, but there is no apparent chance of their becoming regular members of the company. As J. Gibbons Huneker remarked in the Times, if the American story were true, "so thoroughly cleaned out will be this Chicago organization that no one will remain except Mr. Campanini and his personal representative, Mr. Kahn, and they won't sing."

Incidentally the MUSICAL COURIER points out the fact that the news of the operas which Reginald de Koven and Serge Prokofieff are to write for Campanini, given within the last day or two by the dailies in their "news" columns, appeared respectively in the MUSICAL COURIER for January 30 and February 13. We can only repeat, "Help yourselves, gentlemen," whenever the news appears first in this paper, as it invariably does, for afterwards it is stale.

But to return to the American story. Here is the final paragraph: "We are on the eve apparently of the most furious operatic competition this city has ever witnessed. As things look now, four rival organizations will be in the field next year—the Metropolitan in its old home on Broadway; Russell's Opéra-Comique, encouraged and backed by the Metropolitan, in the Century; the Chicago Opera Company in the Lexington, and Oscar Hammerstein's Manhattan Opera Company in the Manhattan." Yes, yes—yes, indeed! And then Fortune Gallo is certain to give his regular fall season in one of the Shubert theaters; and we shouldn't be surprised if William Wade Hinshaw and his Society of American Singers returned to the field at the Park Theater, after a long and painful season this year; and the American overlooked George Hamlin, who is going to have a season in which the ideas with which the Society of American Singers originally started out and then abandoned will be carried out; and surely Andreas Dippel will have to show one of those ten companies he is to have in New York occasionally—there's not room for all ten on the road at one time; and the newly organized National Opera Association will show its company here for a week or two, just to prove how good it is; and Milton Aborn will surely play the Subway Circuit once more in the spring of 1920, just as he is going to in the spring of 1919 and has every spring since 1886, or some date like that; and Creator is likely to tackle Brooklyn again; and that La Scala company of Berry and Behymer, which the "flu" kept off the map this year, will surely be with us next season, perhaps even in New York. (Goodness, how many things that writer in the American did forget!)

And—and—and now it's time to wake up! The dream is over.



## DO YOU COMPOSE COMIC OPERA?

There are doubtless hundreds of musicians in the United States who have wondered at the success of certain operas and who have at times felt that they could write better music themselves if they had the chance.

Now, we do not for a moment doubt their ability to compose better music. We will take it for granted that they can invent music which is better music than much of the jingle which is found in really successful comic operas. But the trouble with musicians is that they give the music too high a rank. They think the music is the one and only thing to be considered, forgetting that the really musical public avoids comic opera as a general rule. The public that patronizes comic operas wants to be amused—nothing else.

Let us take the music of three enormously successful comic operas: Offenbach's "Grand Duchess," Sullivan's "Mikado" and Lehar's "Merry Widow." We will hire a theatre, engage a fine orchestra of the best players, and fill the seats with the general public to hear this famous music, without scenery, actors or chorus. Is it possible to believe that this music alone would have achieved its extraordinary popularity under such conditions? Of course, it is agreeable to hear selections from these operas played on the band, because the band selections serve to recall the pleasure we had in hearing the opera. But the music alone would be as flat as the proverbial pancake if we had not associated it with the play.

Very well, then; let us add the play to the music. Call in Tom, Dick and Harry, Flossie, Maud and Angeline. Let them sing the parts and speak the lines with the appropriate entrances, crossings, turnings and exists. Would the operas succeed now? Not a bit of it. The people on the stage must have picturesque costumes. This is a point which composers might be inclined to overlook. Of course, we feel it is only just to the composer to say that the costumer will probably ignore the music. It is only natural that each specialist should esteem his own department the most important. But this matter of costumes is of the very greatest importance in comic opera as well as in all theatrical shows. For it must always be kept in mind that a very large percentage of the audience is feminine. We have seen it in print somewhere that eighty-five per cent. of theatrical audiences are women. When one considers the public from this point of view it will at once be seen that the dresses and the colors are as important as the music. We have heard managers say that the women would rather see the dresses than hear the music. This may be so. We have often heard our lady friends commend or condemn a theatrical piece only on account of the costumes and the play of color. Any one who has observed how women eye and criticize the styles and materials of other women's clothes can easily understand that three hours at a theatre does not by any means exhaust the amount of study a woman can give the frills and flounces, ribbons and laces, insertions and hosiery, shoe strings and glove buttons, of a comic opera company. What does the music matter to the woman whose entire existence hinges on being in fashion? All of her waking hours and many of her dreams are filled with decoration and appearance. Many of the lighter minded ones can stand enraptured before a bit of cloth in a shop window like a worshipper before the shrine of a saint. In other words, most women take as much interest in the dresses as the composer takes in the music.

It is because of the importance of color and costume that many fine dramatic stories are undesirable as operatic subject matter. An opera on American Indian history must be unusually strong in music and in drama or humor to make up for the uninviting appearance of the native costume and paint. How many ordinary theatre going women are there who want to see the blankets, beadwork, moccasins, feathers and amber complexions of the noble red man of the forest? This point must be considered by those who are selecting the book of a comic opera. Few Egyptian operas are successful. Mummies, sarcophagi, scarabs, pyramids and swarthy Egyptians do not make pictures which please the average eye at the theatre, especially the feminine eye. "The Wizard of the Nile" had a brilliant career in the United States because of the excellent music and the superabundance of American humor. But the fine music of that score did not save the work from disaster in England, where American jokes fall as flat as English jokes do in America, and where the somewhat foreboding scenery and costumes were not brilliant enough to help the work along.

On the other hand, consider the pretty, rich, varied and bright costuming of the three world-wide successes we named at the beginning of this editorial—"The Grand Duchess," "The Mikado," "The Merry Widow." Will any composer be so rash as to say that the clothes worn by the people on the stage did not have a very great deal to do with the success of these operas? Remember, of course, that eighty-five per cent. of the audience are women, or that at least half of them are.

If any composer writes in to tell us that the "Merry Widow" waltz is cheap and commonplace music he will not offend us in the least. There are hundreds of waltzes which would have succeeded in such a play with so many opportunities for presenting the waltz in the best possible manner for effects. Put the "Merry Widow" waltz on a piano recital program with a valse of Chopin beside it and see what a trivial and uninspired thing it is.

We must give Lehar credit for the very great and important art of knowing the kind of music that will be effective in any given theatrical situation. Sullivan, too, knew the theatre. So did Offenbach, of course.

One of the most colossal failures on record is the opera "Genoveva" by no less a genius than Robert Schumann. This opera is occasionally given simply because Schumann wrote the music. We heard the work performed in London in 1893 and we have read that it was repeated once in 1910 on account of the centenary of Schumann's birth. If it had not been for the anniversary of the composer's birth the opera would not have been performed so soon again as seventeen years. Schumann made the fatal mistake of not regarding the theatre as an integral part of the opera. He merely wrote very beautiful music to a dull and undramatic play, all of which was intended to be performed in a theatre. The music is seldom appropriate to the situation, unimportant exists and connecting bits get as great a share of the best music as the leading solos have. If ever there was an example of the finest music absolutely wasted it is to be found in Schumann's "Genoveva." Then what is the use of so many composers exclaiming that they could write better music than that of a lot of successful works.

Ivan Caryll is a much better musician than one might think who had only heard some of Caryll's music at the piano. For however excellent Caryll's musicianship may be, his knowledge of the theatre is so great that he knows almost to a certainty what kind of music will fit into a whole which is made up of actor, situation and theatrical effect. To the young musician who says he can write better music than that which Caryll has written for a certain situation we reply: "So can Caryll, but you cannot grasp the theatrical situation as Caryll does."

But after all, why should the composer worry so much about the music? We do not say this with the intention of running down the art of music. Far from it! We only want to call attention to the fact that the success of the piece is influenced very little by the goodness or badness of the quality of the music, so long as that music is suitable to the situation. We mean that the music must express the right sentiment whether it does so in the choicest style or in the commonest of musical slang. Schumann kept up the high and perfect style, but did not say the right thing at the right time. Caryll says the right thing in the right place, but is often careless as to whether his musical manner is distinguished or commonplace.

## ITALY ALIVE AGAIN

Mrs. Dolly Pattison, Rome correspondent of the *MUSICAL COURIER*, writes as follows in regard to one of the articles in Arthur M. Abell's recent series, "Music in Europe After the War":

Italy has gone through the terrible war and has had many hardships to contend with, but the theaters have been filled continually, the movie houses also, and concerts innumerable have been patronized as never before. Mr. Abell was mistaken in his article and must have obtained his information from an incorrect source, for though Italy has suffered, there has been no such desperate food situation as he pictures. There has been, of course, no such plenty as before the war; that was out of the question. But that the population has suffered—except for the high prices—is absolutely not true. There have been no deaths of hunger, as in certain other countries.

Without French opera there would be no Chicago Opera, and there would be no French opera without Massenet. That versatile and picturesque composer has supplied the best part of the repertoire at the Lexington Theater this month, that is, if one excepts Debussy and his delightful "Pelleas and Melisande." It is to be hoped that this gem of a lyric stage work will be repeated, perhaps at a special matinee.

## I SEE THAT—

Serge Prokofieff has been commissioned by Cleofonte Campanini to write an opera for production by the Chicago Opera Association next season.

"The Fountains of Rome," by Ottorino Respighi, was given a first hearing in America by the Philharmonic Society of New York on February 14.

H. E. Krehbiel, critic of the New York Tribune, gives an interesting summary of Tamaki Miura's performances in "Madam Butterfly."

A program of works by Axel Raoul Wachtmeister will be given by the St. Erik Society in Aeolian Hall, New York, on March 8.

The third annual convention of the Nebraska Music Teachers' Association will be held in Lincoln, Neb., March 31, April 1 and 2.

Rudolph Ganz is being enthusiastically received on the Coast.

Joseph Bonnet is playing to sold out houses on his transcontinental tour, and is everywhere acclaimed as one of the greatest of living organists.

Clarence Whitehill will again be heard in "Carmen" at the Metropolitan Opera House tomorrow afternoon, February 21.

Frieda Hempel has postponed the date of her New York concert from February 18 to October 11.

The music of "Loreley" is tinged with Wagnerian influence.

Massenet's opera, "Cleopatre," was heard in New York for the first time on February 11.

William R. Chapman has engaged three pupils of Sergei Klibansky for a tour through Maine.

Excellent recitals are being given at St. Mary's Hall, Fari-bault, Minn.

Mischa Levitzki's second New York recital is scheduled for March 1 at Carnegie Hall.

Florence Macbeth triumphed as Anna in the Chicago Opera Association's presentation of "Loreley."

Maria Barrientos, the Spanish prima donna, was warmly welcomed on her reappearance at the Metropolitan on February 14 in the role of Gilda in "Rigoletto."

Ethelynde Smith's singing was praised very highly by the director of the music department of Otterbein College.

The Philharmonic Society of Fulton County is giving Gloversville, N. Y., its first series of symphony orchestra concerts.

Florence Cavanaugh, of Miami, Fla., sang Mana-Zucca's "Star of Gold" in public three times within a week.

Reginald de Koven's "Robin Hood" continues so popular at the Park Theater, New York, that Wednesday matinees have been added, making eight performances a week.

Rosalie Miller made a successful appearance with the Detroit Symphony Orchestra on February 9.

William C. Carl and the Alumni Association of the Guil-mant Organ School will tender a reception to the Honorable and Mrs. Philip Berolzheimer at the Wald-dorf-Astoria Hotel, New York, on February 27.

Nine thousand people gathered in the St. Louis Coliseum to hear John McCormack sing on January 31.

Guimar Novaes' New York recital has again been postponed, and the event probably will not take place until the end of March.

Constantine Von Sternberg's article on Chopin's prelude No. 24 did not appear in the *MUSICAL COURIER* for February 13 but is recorded in the current issue.

Florence Nelson, who went "over there" some time ago, says that she does not expect to return to America "until the last boat."

Ernesto Berumen is exceedingly busy with concert and pedagogical work.

Compositions by Rhea Silberta were featured at the recital given in the New York Wanamaker Auditorium on February 5.

Meta Reddish has completed her successful operatic engagement in South America.

Theodore Kittay made a very favorable impression when he appeared at the recent private musicale given at the home of Mrs. Randolph Guggenheim.

It is reported that Marcel Journet quit the Chicago Opera Association and sailed for France because Mary Garden refused to sing in the same cast with him.

Rudolph Christians plans to give a season of comic opera in German at the Lexington Theater, New York, from March 10 to April 19.

Anne Shaw Faulkner has accepted the chairmanship of music of the new Federation of Woman's Clubs in Chicago.

U. S. Kerr recently gave a splendid concert in Pough-keepsie, N. Y.

Charles Wakefield Cadman's "Shanewis" was presented in operalogue in Lincoln, Neb.

Arthur Shattuck is booked for a number of important concert engagements during the month of March.

Marcella Craft ranks with the best of our artists when it comes to singing the role of Madame Butterfly. After having been in the aviation service of the army for two and one-half years, Roderick White, violinist, will give his first public recital in Aeolian Hall on March 6.

Josy Kryl, violinist, is at present engaged in a concert tour of the United States.

Cleveland's new symphony orchestra is steadily fulfilling the hopes and ambitions of the Cleveland citizens who were instrumental in bringing it into being.

During the period of the war Genia Fonariova was virtually a prisoner in Brussels for nine months.

Seven composers of America accompanied their songs at the musicale given by Mme. Buckhout at her New York studio on February 11.

Mario Laurenti, baritone of the Metropolitan Opera Company, is very much interested in mechanical engineering.

Amy Staal, a pupil of Grace Whistler, recently made a successful appearance in Gaul's "The Holy City."

Sergei Rachmaninoff is being heartily welcomed wherever he is appearing in concert. G. N.

## "YOU ARE YOUR BEST TEACHER"—SAYS ANNA FITZIU

Like a great many professional women who have reached the goal of success and consequently fame, Anna Fitziu, since the beginning of her opera season this year, has been "snowed under" with letters from adoring and, on the other hand, curious vocal students, in which they ask advice and help in their own endeavor.

"Have you any set recipe for getting ahead?" writes seventeen year old Polly Andrews from a little one horse town in Oklahoma.

"The best and most profitable answer that I could give Polly," Miss Fitziu told a MUSICAL COURIER representative in a hurried chat after her distinctive success in "Isabeau" at the Lexington Theater, "would be to do whatever you do with authority. Even if you make a mistake, let it be with authority. That sounds funny, I know, but nevertheless, that is the way I believe."

"Some people ask advice about teachers, whether the Italian, the French, or the German, again the American teachers, and their respective methods, is the best. Of course, one has to have an experienced person as a guide in the beginning, but to me one's intellect and common sense is the best teacher. In short, you are your best teacher."

"To the young singers who are about to embark on the rough sea of operatic adventure, I would say, never get away too much from tradition, yet put all the personality in the role that you can. At the same time you must be careful not to make each role alike, so that people will say, 'Oh, that is So and so over and over again!'"

### Association Means a Great Deal

Miss Fitziu, in speaking of her own early experience in opera, said that her greatest help had been in being associated with seasoned artists. When she made her debut at the Metropolitan Opera House in Granada's "Goyescas" (in which role she is pictured on the front cover of this issue), she sang with some of the finest artists of that great institution. Had she been prepared in the roles in which that organization would have liked her to sing, Miss Fitziu would have continued her engagement there. However, she is not the type to mourn over lost opportunities. What did she do, then? There was about that time a new opera company organized in Havana, called the Bracale Opera Company. "Tis true, not so many had heard of the company then, and little distinction could be gained through being a member of it—so thought many of Miss Fitziu's friends and advisers—but the singer herself was quick to see that the company offered her a chance that no other such operatic association could to learn new and necessary roles.

### Joins Bracale Opera Company

Down to Havana went Anna Fitziu, bag and baggage, and there she gained the first of a series of future successes. She sang with much favor the leading roles of

"Manon," "Isabeau," "Pagliacci," "Faust," "Bohème" and "Tosca."

The latter was among the roles sung for the first time and the very fact that she had exactly forty-five performances in "Tosca," with Lazaro and Stracciari in the leading male roles, proved her claim to success.

Being a firm believer in advertising, Miss Fitziu had her remarkable notices reproduced in the musical papers and they caught the ever watchful eye of Maestro Campanini, who heard her sing upon her return to New York with the result that she was engaged for the Chicago Opera. A word further about Bracale's company! Since then it has established itself and such well known artists as Maria Barrientos, Claudia Muzio, Edith Mason and others have at various times sung with it.

"One performance with experienced artists is worth two hours in any studio!" says Miss Fitziu.

### Substitutes for Rosa Raisa

Miss Fitziu created the leading role of Henry Hadley's "Azora" last season and she created the role in "Loreley" this season, learning the part in five days so as to replace Rosa Raisa, who was to have sung it but who through illness was prevented from so doing.

Miss Fitziu also replaced Miss Raisa in "Isabeau" here in New York and won a veritable triumph. She also appeared as Octavia in "Cleopatra" with Mary Garden.

### To Continue Concert Work

Before the end of the present New York season she will be heard in one of her best roles, "Tosca." After a short tour with the company she will resume her concert work, which numbers among its dates several festival engagements in the spring.

### Activities of the Ganapol School

Boris L. Ganapol, director of the Ganapol School of Musical Art, announces the engagement of Bernard Sturm, the well known violinist, as head of the violin department of his school. Mr. Sturm is not a stranger in the musical world. He has held similar positions in the University School of Music at Ann Arbor, Mich., and at the Cincinnati Conservatory of Music. He not only assumes his duties as head of the violin department of the Ganapol School, but as teacher of ensemble. As a concert violinist, Mr. Sturm has concertized throughout the country with great success, winning much praise for his artistic work. The critics speak of him as "A fine violinist, possessing a pure, sweet, warm tone, whose style is characterized by elegance and finish." Mr. Sturm is a member of the Detroit Symphony Orchestra under Ossip Gabrilowitsch, and is looked upon as a tower of strength among the violinists of that organization. He is a serious artist, deep in love with his work, and as a teacher he is gifted

with ingenuity, resourcefulness, and a commanding presence. He has marked success as a teacher, as he possesses all the required qualifications of a superior instructor of violin. Mr. Ganapol feels very gratified at being able to secure Mr. Sturm for his school.

Another addition to the Ganapol faculty is Julius Sturm, cellist, who, like his brother, is a man of excellent musical instincts and of fine presence. Mr. Sturm will be head of the cello department, and much will be expected of these two departments under the direction of these excellent artists. Julius Sturm is also a member of the Detroit Symphony



BERNARD STURM,  
Violinist.

Orchestra and is assistant conductor to Ossip Gabrilowitsch.

The Ganapol School is planning a faculty concert in which the Messrs. Sturm will appear with other heads of departments, including Frederick Boothroyd and Mrs. Boris L. Ganapol, pianists, and Boris L. Ganapol, from the vocal department. The concert will take place early in March.

# GRAINGER TRIUMPHS

as Pianist, Composer, Conductor

New York Evening Post, February 3, 1919 (Henry T. Finck).

### "PERCY GRAINGER DAY"

For those who are interested in THAT RARE THING KNOWN AS MUSICAL GENIUS the place to go was Carnegie Hall where Percy Grainger played the Grieg concerto with Josef Stransky and the Philharmonic, and then conducted, for the first time in New York, two of his most popular compositions in their original orchestral form. That every seat in the house was taken, and all the standing room, need not be said.

With WHAT GLOWING ELOQUENCE AND POETIC REFINEMENT Grainger and Stransky together perform the Grieg concerto need not again be related. Grieg's last musical plan, which death prevented him from carrying out, was a European tour with this pianist to play this concerto and himself to conduct it. IN GRAINGER HE HAD AT LAST FOUND THE IDEAL INTERPRETER OF HIS MUSIC.

Grieg was a superlative master of orchestral coloring. Another supreme master of orchestral coloring is Dvorák. To be placed between two such specialists was a severe test for Grainger, but how splendidly he stood it can only be realized fully by those who were so lucky as to witness his conducting of his "Colonial Song" and "Mock Morris" dance yesterday afternoon.

Even in these days of coloristic virtuosity his scores stood out as an exceptional achievement; SUCH RAVISHING HUES AND KALEIDOSCOPIC CHANGES ARE RARE EVEN NOW and, what is more, while most modern composers use their orchestral virtuosity as a camouflage to hide their poverty of musical thought, Grainger's colors merely serve to emphasize the spirit of his melodies.

Grainger is one of the most masterful all-round composers of the day. THAT HE IS ALSO A CONDUCTOR OF THE FIRST RANK he further demonstrated yesterday. Spinal thrills of joy were dispensed by wholesale. The audience gave the pianist-composer-conductor A TREMENDOUS OVATION in return for all these thrills.

New York Tribune, February 3, 1919 (H. E. Krehbiel).

The central features of the Philharmonic concert in Carnegie Hall yesterday afternoon were the performance of the solo part of Grieg's pianoforte concerto, by Percy Grainger, and the performance under the composer's direction of Mr. Grainger's "Colonial Song," a tribute to his native Australia, which had been previously heard as a pianoforte solo, and his "Mock Morris Dance."

Mr. Grainger's performance of the Grieg concerto has ALWAYS BEEN A SYMPATHETIC AND BEAUTIFUL ONE, and his other compositions HAVE EXERTED A CHARM no matter what their medium of expression. So they again won much favor yesterday.

STEINWAY PIANO

New York Sun, February 3, 1919.

He played with a clear incisive style Grieg's piano concerto and conducted his own "Colonial Song" and "Mock Morris Dance" for strings, which were heard for the first time here in their original orchestral form.

Each bears out happily its title. The first, with solos for violin, viola, cello, and harp, has a theme of nobility, and the second is in manner rollicking and gay. THEY WERE MUCH LIKED and Mr. Grainger AS CONDUCTOR ALSO SCORED A SUCCESS.

New York Herald, February 3, 1919 (Reginald de Koven).

### "MR. GRAINGER IN THREE ROLES WITH PHILHARMONIC"

Percy Grainger, picturesque musical personality, looking very fit after his musical military service, as pianist, composer, and conductor, was the feature and bright and shining light at the concert of the Philharmonic Society in Carnegie Hall yesterday afternoon.

As pianist he contributed A BROAD WELL-BALANCED RENDERING of the familiar Grieg A minor concerto, technically fluent and effective without stress or interpretive extravagance. As composer he was heard in a "Colonial Song" for three solo strings, harp and orchestra, and a "Mock Morris" dance for seven part string orchestra which he conducted with much movement, spirit, and emphasis, PROVING HIMSELF AS GOOD A CONDUCTOR AS HE IS A PIANIST.

The "Mock Morris" dance, quite insinuating in its allure of strongly marked rhythm, is as typically English in its folk sentiment as the "Colonial Song" with its equally typical song of the wild is essentially folk music, this time à la Stephen Foster. And I do not mean to question Mr. Grainger's originality at that. MR. GRAINGER IN HIS TRIUNE CAPACITY WAS APPLAUDED TO THE ECHO. If the size and expressed pleasure of the very large audience may be taken as a criterion the concert was an undoubted success. I, myself, enjoyed it.

New York Mail, February 3, 1919.

### "PHILHARMONIC AND GRAINGER"

THE AUTHENTIC, FIVE-STAR, AUSTRALIAN PETER PAN returned to Carnegie Hall yesterday afternoon. Percy Grainger, with reminders of an army haircut, and all the charms of his very engaging personality, played the Grieg concerto in A minor with the Philharmonic Orchestra, and PROVED THAT HIS DYNAMIC FORCE HAS NOT DIMINISHED during his days away from the piano. He also conducted his "Colonial Song" and "Mock Morris." They are the sort of compositions which PUT EVERYBODY IN A VERY PLEASANT MOOD induced by lyric tunefulness and brisk energetic melodies.

Management: AN TONIA SAWYER, Aeolian Hall, New York City





Photo © Strauss-Peyton.

## "WHAT AMERICAN MUSIC LOVERS SHOULD REALIZE"

*Some pertinent remarks by Archie Bell, of the Cleveland (Ohio) News of Monday, February Tenth, Nineteen Hundred and Nineteen.*

John McCormack sang a recital before an audience at Grays Armory last evening that not only filled the auditorium to capacity, but literally jammed every little nook and cranny into which a human being could find space to sit. Room was left for McCormack, his accompanist and the piano, otherwise the stage was occupied and the local management estimates that fully one thousand applicants for space were unable to purchase it.

Of course, this is in the order of things. McCormack tests the capacity of halls everywhere. It may be old news. But what is newer information is that the famous Irishman was never in better voice in his life than he was last evening.

Who is there, I will ask any one who was in the audience, who is there to sing the group of songs by Franck, Tchaikowsky, Bantock and Saint-Saëns as McCormack sang it? *The answer is, Nobody.* We have a number of great operatic tenors, there are plenty of tenor recitalists, perhaps too many, for unless they are exceptionally good, they are usually very bad; but there is nobody to offer such music as the only McCormack interprets it.

The group of Irish folksongs was splendidly done, particularly the "Snowy Breasted Pearl," but the world concedes that McCormack is alone in this meter. It is adding nothing to his merited laurels to relate that he sang "Thine Eyes Shined," "Constancy," "She Rested by the Broken Brook" and "Dear Old Pal o' Mine" magnificently. There was the well known choking tear in his voice and the pathetic ring of it went straight to the heart. But these qualities are a commonplace of music reciting when McCormack sings.

What American music lovers should realize, and speedily, is that John McCormack is a supreme artist as an interpreter of great songs and that he is not merely the best singer of little ditties that Tom, Dick and Harry will try over tomorrow, after hearing him, while the family comments, "You're just as good as John."

It is a question if there is a finer vocal organ in the world than McCormack's, and he nowadays uses it with a finesse and intelligence that surpasses anything of previous years. It was not a McCormack of "Mother Machree" popularity last evening, but a great master of song. *Like Hamlet's father, we are not going to hear his like again until—well, very likely until we hear him again.*

At least twenty thousand American Music Lovers were

### DISAPPOINTED

during the last month. In that period, Mr. McCormack sang in the following cities: New York, Washington, Chicago, Milwaukee, Omaha, Des Moines, St. Louis, Detroit, Cincinnati, Pittsburgh, Dayton, and Cleveland, and at least twenty thousand people were unable to purchase tickets for his concerts—hence, the disappointment.

We thank you, Mr. Archie Bell, and Mr. McCormack thanks you!

511 Fifth Ave., New York  
February 14th, 1919

CHARLES L. WAGNER, Manager  
D. F. McSweeney, Associate Manager

## "FRIENDS OF OPERA" ORGANIZED TO SUPPORT CAMPANINI IN CHICAGO

Mrs. John Alden Carpenter Leading Spirit in New Organization—Apollo Club Attracts Only Small Audience to Hear Splendid Modern Program—Lake View Society Offers Annual Scholarships—Czerwony a Very Busy Artist—Frederick Stock Takes Out Final Citizenship Papers; Will Resume Leadership of Symphony Orchestra in Near Future.

Chicago, Ill., February 15, 1919.

On Sunday at the Playhouse the capacity audience attracted by the Flonzaley Quartet again demonstrated that Chicago can appreciate chamber music of the highest order when given at a time when people are free to attend and when those responsible have the courage to build an interesting program for their hearers. As it was on Sunday, no cut and dried program was given. One entire quartet by Mozart was played for the beginning and for the close the minuet and fugue from Beethoven, op. 59, No. 3, with two modern short compositions in the middle. The novelties were first, the four ancient dances (in M. S.) by Paul Vidal, conductor at the Opera and professor of composition at the Conservatory in Paris; and the second, two sketches for quartet, "By the Tarn" and "Jack o' Lantern," by Goossens, a Londoner of Belgian parentage with a wonderful experience behind him in musicianly associations.

The dances were of great charm, adhering to the old form but with much beauty of color. The audience demanded an encore and the beautiful minuet was repeated. Although the sketches were extremely modern, they were not unbecomingly and the audience was allowed to hear a repetition of "By the Tarn." It grew in charm upon second hearing.

The Beethoven formed a very dignified ending to the program. It is good to know that it is at last possible to hear an afternoon of chamber music and feel at the close that every moment has been of interest. We are all human and our physical capacity is limited when it comes to listening to a program of serious music with no variety to keep us alive to the beauty of music itself.

The Flonzaleys have broken the ice—the audience was charmed. Their return will be hailed with delight and they have not popularized the music so that there is anything cheap in the programs. May we not hope to hear all the lovely chamber music in this way now? The ancient order of things has been changed and even in Chicago one may hear an interesting program of chamber music and know that the artists will have the approval of the critics in their program making. Perhaps the war has brought this about. Who knows?

### Max Rosen Wins Favor at Kimball Hall

At each new hearing of that young, gifted violinist, Max Rosen, there is noticed constant progress along certain lines, disclosing Rosen as a conscientious and serious violinist not yet content with his art. Unquestionably before very long this young violinist will justify the faith his many ardent Chicago admirers have in him and will fulfill their prophecies in reaching his artistic goal. A large and especially enthusiastic audience greeted him at his second recital here this season at Kimball Hall last Sunday afternoon under the direction of F. Wight Neumann. Though his playing of the César Franck sonata, with which he opened the program, was characterized by the beauty and lusciousness of his tone, his admirable technique, musicianship and charm, Rosen missed the bigness and noble note in it. Emmanuel Balaban, accompanist, could perhaps have done better with the sonata had he put more study and care into it. Rosen also played the Saint-Saëns' C minor concerto and selections by Cottenet, Paul Juon, Kreisler, Joseph and Paganini-Auer during the afternoon to the great delight of his listeners, whose hearty applause assured the youthful violinist of their pleasure.

### Efrem Zimbalist's Recital

There is a steady increase in the attendance at recitals given here by Efrem Zimbalist, as was evidenced by the goodly gathering which came to Orchestra Hall last Sunday afternoon to hear his recital. Of Zimbalist's playing only words of highest praise can be said and he appeals to his auditors through the sheer beauty of his art and his modesty. His is refined, serious art stamped with finesse and authority, with which he imbued the Corelli-David "La Folia," Couperin's "Les Papillons" and Rameau's "Musette"—the only numbers heard by this writer. He was called on for more than the printed numbers and graciously added several encores, which were acclaimed with the same mark of approval. Zimbalist had the able assistance of Samuel Chotzinoff at the piano.

### Czerwony at Illinois Athletic Club

The second grand concert of the 1919 series given by the Illinois Athletic Club, last Sunday afternoon, enlisted the services of that eminent violinist, Richard Czerwony, and a quartet made up of John Miller, Mae Graves Atkins, Rose Lutiger Gannon, and J. Magnus Schutz.

### Stock Takes Out Final Citizenship Papers

Last week, Frederick Stock, conductor of the Chicago Symphony Orchestra, appeared in the Circuit Court here to take out his final citizenship papers. It is expected now

that within ninety days Stock will be a full fledged citizen of the United States. The orchestra management announces that Stock will resume leadership of the orchestra in the near future, from which he voluntarily resigned last fall.

### Friends of Opera Organized to Back Chicago Opera

Mrs. John Alden Carpenter has organized the Friends of Opera, whose aim it is to make grand opera a part of the civic life of Chicago. It will handle the problem of selling the boxes and encourage the taking of season seats. It is proposed that those who take their boxes for three years shall have first choice and have the privilege of keeping the same box for that period of time. Those who only take their boxes from year to year cannot feel so sure of this continuity of occupation of the same seats. The Friends of Opera also aims to exercise a more or less guiding influence in the development of opera in the kind of music to be favored, the choice of artists and programs, and will probably have something to say when the time to select a new home for the opera arrives. At the well attended meeting held last week in Mrs. Carpenter's home, Mrs. Harold McCormick was made honorary chairman of the organization, and Mrs. R. T. Crane, Jr., was continued as chairman, with Mmes. Joseph G. Coleman, Junius Rosenwald, Frederick Upham and John A. Carpenter as vice-chairmen, Charles G. Pike as treasurer, Mrs. John H. Winterbotham as secretary, and Mrs. Eric Gerstenberg as head of the propaganda work. Also, the organization is to have an executive committee of twenty-one members—men and women—and is to have a general membership of probably between one and two hundred to start with.

### Apollo Club Offers Modern Compositions

It is a matter of regret that larger audiences do not do honor to the Apollo Club when this admirable organization appears in concert. Surely the trouble does not lie with the management, as there have been enough changes made there in the past few years to enable the club to have found the right person for the place. The program the Apollos offered Monday evening at Orchestra Hall—its second this season—was likewise listened to by a small but very appreciative gathering. In reviving Cowen's "The Veil" and Schmitt's "Forty-seventh Psalm," Conductor Harrison M. Wild evidenced his progressiveness in providing a change from the usual cut and dried classics in oratorio. Both are modern compositions and make great demands on director, chorus, soloists and orchestra—especially the "Forty-seventh Psalm," which demands great volume of tone throughout, the chorus singing fortissimo and the orchestra playing full force almost entirely through the whole number. The Apollos were equal to the demand, and seldom has Harrison Wild's chorus sung with finer effect, with greater vigor, enthusiasm or more surty than on this occasion. The choristers followed their inspired leader's bat admirably, carrying out his most minute desire to perfection. No better singing than they set forth on this occasion could be demanded, and to Harrison M. Wild alone goes the credit for such a brilliant performance. The club had the assistance of four soloists in "The Veil"—Cora Libberton, soprano; Frances Ingram, contralto; Warren Proctor, tenor, and Louis Kreidler, baritone—and the Chicago Symphony Orchestra for both works. The finest solo work of the evening was done in the duet, "Come to Me, Clasp Me," sung by Warren Proctor, whose beautiful voice and consummate art stood out, and Miss Libberton. While the Apollo Club management is to be highly commended for giving local artists a chance—by so doing it is setting an excellent standard—caution should be used in selecting the best home talent there is.

### Edward Clarke's Studio Tea

A large number of friends of Mr. and Mrs. Edward Clarke attended the delightful studio tea given in their spacious studios in the Lyon & Healy Building last Sunday afternoon. It proved a pleasant affair, every one taking part in the afternoon's enjoyment. The musical part of the afternoon was furnished by Mrs. Gilbert Wynkoop, Annette Bowman and Miss Schrader, contraltos; Phyllis Fergus, pianologues; Jess Christian, soprano, and both Mr. and Mrs. Clarke contributed several groups. Accompaniments were played by Yukona Wall, Esther Hirschberg and Earl Victor Prahl. Mr. and Mrs. Clarke are a charming host and hostess and see to it that every one present is having a good time. The affair was thoroughly enjoyed, and each one left with the desire of being invited again.

### Lake View Society's Scholarship Contest

The fifth annual scholarship contest of the Lake View Musical Society is announced as follows: Preliminary piano contest, Wednesday, April 2, at 10 a. m.; preliminary voice contest, Friday, April 4, at 10 a. m.; final piano contest, Monday, April 7, at 1 p. m.; violin and cello, Tuesday, April 7, at 10 a. m.; and final voice, Wednesday, April 9, at 1 p. m. The contests are open to all qualified music students of Cook County and will be held at the Mary Wood Hinman Studio, 721 North Michigan avenue. The society offers four scholarships worth \$100 each for piano, voice, violin, and cello, and two second scholarships, \$50 each, for piano and voice. The amount of scholarship will be placed to the credit of the winning student for tuition with the teacher under whom the scholarship is won. Contestants must be under twenty-five years of age and scholarship winners may compete the following season. No contestant will be eligible for more than two scholarships. A winners' concert will be given at Fullerton Hall, Art Institute, Monday afternoon, April 28. Those wishing to compete must file an application with the chairman of the committee at 800 Lyon & Healy

**FRANCESCO DADDI**  
Of Chicago Opera Association  
Specialist in Voice Placing and Coaching for Opera, Stage and Recital  
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5755

**BUSH CONSERVATORY**  
KENNETH M. BUSHLEY President and Director  
CHICAGO  
EDGAR A. NELSON Associate Director  
An Institution of National Prominence  
EXPRESSION PHYSICAL CULTURE  
MUSIC  
LANGUAGES DANCING  
Faculty of Sixty Includes  
Mrs. Julia Rip-Sing  
Edgar Krastel  
Rowland Leach  
Bartha Bosman  
Earl Victor Prahl  
Edgar A. Nelson  
Miss Julia Rip-Sing  
Charles W. Clark (re-engaged)  
Barth Miller  
Mrs. Julia Rip-Sing  
Mrs. Justine Wagner  
Clarence Biss  
William Bissel  
Theodore Treadwell  
Grace Walter  
Eva J. Shapiro  
Special announcement is made of the exclusive teaching engagement of  
RICHARD CZERWONKY, Violinist  
MADAME LOUISE DOTTI, Soprano and Operatic Coach  
MOSES SOGUSLAWSKI, Pianist  
HARDY WILLIAMSON, Tenor  
NEW BUILDING OFFERS UNSURPASSED EQUIPMENT—  
The only conservatory in Chicago maintaining its own dormitories.  
Write for free illustrated catalog "D," giving full description of course of study, complete list of faculty, and magnificent new building. Address  
REGISTRAR, 839 North Dearborn Ave. Chicago Ill

**Aurelia ARIMONDI**  
Specialist in Voice Placing and Coaching for Opera, Stage and Recital  
Studio: 922 Kimball Hall Chicago, Ill.

**CHICAGO COLLEGE OF MUSIC** 23rd  
All branches of music taught. Expression, Dramatic Art, Dancing, Diplomas, Degrees, Medals, Recitals, Concerts, etc. Free catalog. Address:  
ESTHER HARRIS, President 1234 Kimball Hall, Chicago, Ill.

**CHICAGO MUSICAL COLLEGE**  
MAURICE  
PIANIST-  
PEDAGOG  
VERA-KAPLUN  
CONCERT-  
PIANIST  
Residence: 1401 Winona Avenue, Chicago Phone, Edgewater 2797

**HERMAN DEVRIES**  
Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, Etc.  
VOCAL TEACHER  
MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR  
Studio: 518-520 Fine Arts Building Chicago, Ill.

**THOMAS N. MAC BURNIEY**

**HESELBERG**  
PIANIST, COMPOSER, PEDAGOGUE  
Suite: 1625 Kimball Building Chicago

**ALEXANDER RAAB**  
Pianist  
CHICAGO MUSICAL COLLEGE

**HAROLD v. MICKWITZ**  
CHICAGO MUSICAL COLLEGE

**CHARLES F. CARLSON** Teacher of Singing  
Chicago Conservatory of Music, Auditorium Bldg. Chicago  
**VITTORIO TREVISAN**  
of Chicago Opera Association  
VOICE PLACING and ACTING  
Studio: 904 Kimball Hall Building Chicago, Ill.



**ARIMONDI**  
Leading Basses With Chicago Opera Association  
CONCERT ORATORIO RECITAL  
Tour Now Booking  
Address: CONCERT BUREAU JULES DAIBER  
Acolian Hall. New York

**BARITONE**  
Voice Production Song Recitals  
Suite 609 Fine Arts Building,  
Chicago, Ill. Phone, Wabash 8988

**NICOLAY**  
Reengaged for seventh season as leading Basses with Chicago Opera Association.  
Limited number of pupils accepted  
Address: Auditorium Hotel Chicago



Building, not later than March 25, from whom the requirements for contestants may be learned.

#### Richard Czerwonky Plays for Sisters

At Bush Conservatory Recital Hall last Saturday afternoon, Richard Czerwonky presented a violin recital for the sisters of the religious orders. Since coming to Chicago Mr. Czerwonky has been kept constantly busy both teaching and giving recitals, and he is today probably the busiest violinist in the Windy City. His program last Saturday afternoon comprised the Nardini E minor concerto, given an admirable reading; Lalo's "Symphonie Espagnole," exquisitely played, and a group by Schubert-Wilhelmj, Hubay, Tchaikowsky and Paganini. In these Mr. Czerwonky once more revealed the beauty of tone, admirable technic, musicianship and intelligence which make his playing an artistic delight. He won a well deserved success.

#### Edouard Dufresne's Activities

Edouard Dufresne, the gifted French baritone, who scored such emphatic success at his debut Chicago recital last season, is constantly filling concert and recital engagements here and all through the Middle West. He has just returned from a concert tour through Kansas, singing at Wichita, Lindsborg (Lindsborg College), Salina and Pittsburgh. On February 16, Mr. Dufresne will furnish a program for the Three Arts Club; February 23 he appears in joint recital with Sturkow-Kyder at the Cooper-Carleton Hotel, Chicago, and February 27 he will sing for the North End Women's Club at the Edgewater Beach Hotel.

#### Bush Conservatory Activities

Among the many interesting activities of Bush Conservatory this season is the informal "open house" held on Friday evenings. These affairs have become the occasion of pleasant gatherings of local and visiting musicians and music lovers, and many enjoyable evenings have been spent. The musical side of these affairs has unique interest, as new compositions, in manuscript or of recent publication, are often heard. Among the numbers presented were the Czerwonky trio for violin, piano and cello, played by Richard Czerwonky, Edgar Nelson and Robert Ambrosius; the sonata for violin and piano by Henriot Levy, played by the composer and Mr. Czerwonky; some original songs by Mabel Lee and Earl Victor Prahl, and a group of new songs by Rowland Leach and others, sung delightfully by Mary G. Robinson. At one of the more recent affairs a quartet consisting of Mrs. Atkins, Edna Sevanson Ver Haar, J. B. Miller and Gustave Holmquist, accompanied by Edgar Nelson, gave "In a Persian Garden" with great success.

At the last "open house" a first reading was given of a new suite for two violins and piano by Richard Czerwonky, Ebba Sundstrom and Ruth Bradley. Charles W. Clark gave a repetition of the group of Czerwonky songs that had such success at Mr. Clark's recital January 26.

The weekly recitals at the conservatory have continued on Saturday afternoon throughout the season. All grades of student work is presented. The violin department, under the direction of Richard Czerwonky, has had a remarkable growth. Many talented violinists are studying under this eminent artist. The master class is an important part of the work of the department, and membership in it is a coveted honor among the students. The orchestra class has weekly rehearsals and the ensemble classes for both pianists and violinists are full.

The Bush Conservatory Glee Club has resumed rehearsals for the season. This active organization of forty picked voices has made a fair reputation for itself in previous seasons, and this year will surpass any former record. The rehearsals are held on Thursdays under the direction of Mme. Justine Wegener.

#### Mendelssohn Club's Second Concert

Thursday evening, February 13, at the Mendelssohn Club's second concert, Harrison M. Wild proved himself for the second time in a week one of the best choral conductors in this part of the country. Mr. Wild has conducted the Mendelssohn Club for many years and under his efficient guidance it is today a fine men's chorus, which has built up a big patronage here, as every concert is heard by an audience which fills Orchestra Hall. Though the Mendelssohns gave of their best on this occasion, the program fell a little below the standard of the club and only parts of it were received with that hearty enthusiasm generally manifested at these concerts. In the first part Frank N. Sheppard's "Serenade" afforded Frank Collins, a member of the club, opportunity to disclose a fine baritone voice, and it was redemanded. "The Conqueror, Spring," by John Hyatt Brewer; Clarence Dickinson's "Music, When Soft Voices Die," Paul Bliss' "Redman's Death Chant," Dudley Buck's "In Vocal Combat," Eduard Schuett's "Friendship" and Brahms' rhapsodie were the other numbers in the first part of the program, in all of which the club did effective singing. After this John Alden Carpenter's "Home Road," sung by request, vigorously done, won the success of the night. The soloist of the evening, Frances Ingram, disclosed her rich, deep, colorful contralto to fine advantage in a group made up of Secchi's "Lungi dal Caro Bene," "Vous dansez, Marquise" (Lemaire), Tchaikowsky's "So Soon Forgotten" and Fay Foster's "The Americans Come," of which the last number received most of the enthusiasm. Miss Ingram also sang the solo in the Brahms rhapsodie and later rendered an Arabian song cycle "The Heart of Farazda," by M. D. McMillan.

#### Harriet McConnell a Visitor

A visitor last week at this office was Harriet McConnell, who passed through Chicago on her way West to fill a number of engagements with the Minneapolis Orchestra, etc.

#### Chicago Musical College Notes

Felix Borowski conducted his suite from the ballet "Boudour" at the concerts of the Chicago Symphony Orchestra this Friday afternoon and Saturday evening.

Students of the School of Acting and Expression have lately been active in public entertainments. Jane Sloan

and Marion Grant visited the hospital wards at Fort Sheridan, February 4 and gave a program for the benefit of wounded soldiers. The one-act play, "When the Club Meets," was given at Great Lakes, February 11, and Claire Watson appeared under the auspices of the Daughters of 1812 at the La Salle Hotel, February 12.

Orpha Jessee, student of the vocal department, has been engaged as prima donna at the Edelweiss Gardens Revue.

The concert that was given by the Chicago Musical College Saturday morning at eleven o'clock was presented by students in the piano, vocal and violin departments and by those in the ensemble class. The following pupils appeared: Lolita Kuntz, Vera Bosen, Edith Sopkin and Bertha Lewis, pianists; Adelheid Wolterding, Marie Herron and Lillian Prass, vocalists, and a string quartet made up of Harold Ayres, Ilse Niemack, Ethel Elkins and Helen Kimball.

#### American Conservatory's Summer Session

The annual summer session of the American Conservatory will begin Monday, June 23, and continue for five weeks to July 26. The course in public school music will be one of six weeks, ending August 2. A special feature of the session will be the presence of David Bispham, the distinguished operatic artist and instructor. There will be lecture courses by John J. Hattstaedt for pianists, E. Warren K. Howe for singers, and Louise Hobyn in children's work. A series of public recitals by members of the faculty will take place in Kimball Hall.

#### Thelma Given Makes Debut with Chicago Symphony

Interest ran high at this week's program of the Chicago Symphony Orchestra, with Thelma Given, the young American violinist, making her Chicago debut as soloist. An interesting work of Felix Borowski received its first performance and Eric Delamarter did his finest work of the season as conductor. The vehicle chosen for Miss Given's first Chicago appearance was Jules Conus' concerto in E minor, which, however, is not musically important and was scarcely a happy choice. As is well known, Miss Given is another Auer exponent and one of the salient points of her playing is the purity and exquisite quality of tone she draws from her instrument. Musicianship and temperament mark her work. Miss Given gave a fine performance of the concerto and won a distinct success. She is good to look upon and pleases the eye as well as the ear. It would be interesting to hear this young gifted violinist under more favorable conditions.

Compositions from the pen of versatile Felix Borowski seldom fail to please and the same is true of his new suite for the ballet-pantomime called "Boudour." All four movements are brilliantly scored throughout. The suite is lively, stirring music with oriental coloring, one of the most effective new numbers heard this season. There are reflected in it Borowski's musical intelligence and imagination and under his excellent conducting the suite was admirably set forth. Composer Borowski bowed his acknowledgment many times to a delighted and appreciative audience.

At this concert Eric Delamarter surpassed himself and accomplished perhaps the best conducting he has done since appearing for Mr. Stock. His way with Schumann's familiar D minor symphony was authoritative and excellent. It was a fine performance of the number. In his hands the Lalo Norwegian rhapsody was a thing of sheer loveliness and the Dvorak "Carneval" overture was given a stirring reading. Not slow in recognizing his progress, the audience bestowed deserved and spontaneous applause upon Delamarter.

#### Musical News Items

John Young, of the Criterion Quartet of New York City, passed through Chicago this week en route to New York.

Carrie Burrell, a valued teacher in the American Academy of Music since its beginning, passed away on February 4. A graduate of the Western Conservatory of Music, she also studied under several masters. Her passing will be mourned by numerous students and her classes.

JEANNETTE COX.

#### Ethelynde Smith Sings at Otterbein College

Through the efforts of the Ladies' Glee Club of Otterbein College (Westerville, Ohio), Ethelynde Smith, soprano, presented an attractive program of songs at that institution on January 20. A responsive audience greeted the singer, and she was given two recalls after the first group. Three extra numbers were added to the program, and "The Americans Come!" was given such a sympathetic and thrilling rendition that the number had to be repeated. The director of the music department of the college was very enthusiastic in his praise of Miss Smith's singing, speaking of her enunciation, breath control and pianissimo work at being at "top notch." He considered her interpretation of Puccini's aria, "One Fine Day," from "Madame Butterfly," "quite wonderful." At the conclusion of this thoroughly enjoyable concert the Ladies' Glee Club gave a reception in honor of Miss Smith at Cochran Hall, the girls' dormitory.

#### Anna Case Features Curran's "Dawn"

Anna Case sang the beautiful song of Pearl G. Curran's "Dawn"—for the first time at Carnegie Hall, on October 16, 1917. Since that time she has used it on almost every program. It is also being used by Leonora Sparkes, Anna Fitzu, Dora Gibson, Betsey Lane Shepherd, Dicie Howell, Claire Peteler, Louise Hubbard and many others.

Anna Case will include "Dawn" on her programs when she appears in the following cities: Denver, Col., February 18; Los Angeles, Cal., February 25; San Diego, Cal., February 26; Fresno, Cal., February 28; San Francisco, Cal., March 2 and 9; Oakland, Cal., March 10; Portland, Ore., March 19; Spokane, Wash., March 21; Tacoma, Wash., March 24; Seattle, Wash., March 26.

#### Rosalie Miller's Next New York Appearance

Rosalie Miller will be the soloist at the next musicale of the Haarlem Philharmonic Society on Thursday morning (today), February 20.

# MARY ELLIS

## A Metropolitan Opera Company Debutante

### What the Press Said About Her:

#### As VIOLA and ANGIOLETTA in "FIAMMETTE"

"Of the minor characters mention ought to be made of Miss Mary Ellis, who, in the two roles of the little novice and the little fool, displayed a rare combination of youth, beauty, grace and unconscious poise. If this young singer's voice increases in power—she is yet only nineteen—she ought to go far. At present the voice is pure and sweet, a little frail, but finely controlled and used with exquisite taste. Miss Ellis may well be a Manon or a Butterfly in potentia."—*The Tribune*, Jan. 25th.

"Among the others in the large cast Mary Ellis did a small bit most engagingly."—*The World*, Jan. 25th.

"Mary Ellis deserves a word of praise for her excellent diction and mimicry in two small parts."—*The Times*, Jan. 25th.

"Mary Ellis was excellent in both her little parts."—*The Sun*, Jan. 25th.

"Miss Ellis acted, danced and sang with a grace, charm and vocal ability that were positively refreshing and showed great operatic aptitude and promise."—*New York Herald*, Jan. 25th.

"Mary Ellis, a young American girl, who sang the double role of Viola and Angioletta, has a deliciously fresh voice and a saucy vivacity that make her future look very much like a rainbow, pot of gold and everything."—*Evening Mail*.

"Mary Ellis in two small parts sang well and excelled particularly in diction."—*Evening Post*, Jan. 25th.

"Charming lines fell to the three little female jesters of the queen and they made much of them. Mary Ellis, pretty and graceful, was as quickly attractive in this trio as she was in the dance scene of the nunnery. Those who saw and heard her could not help but be reminded of the debut of a certain young Alma Gluck."—*Evening Sun*, Jan. 25th.

#### As LAURETTA in "GIANNI SCHICCHI"

"At the Metropolitan, in the afternoon, the three new operas by Puccini were repeated with no change in manner or cast, save that Miss Mary Ellis, one of the company's novices, took the place of Lauretta in "Gianni Schicchi," heretofore assumed by Florence Easton, crushed under a recent great sorrow. Miss Ellis, the possessor of a fresh, young and pleasing voice of small calibre, fitted well into the picture and added to the sentimental element which is woefully lacking in the roystering comedy."—*The Tribune*, Feb. 2nd.

"The matinee offering was the Puccini triple bill of 'Il Taboro,' 'Suor Angelica' and 'Gianni Schicchi,' with the familiar casts excepting Miss Mary Ellis, who took Miss Easton's role of Lauretta in 'Schicchi' and sang with much charm."—*The Herald*, Feb. 2nd.

"To complete this record of a day's doings it may be added that Mary Ellis replaced Florence Easton in 'Gianni Schicchi' and performed admirably."—*The Sun*, Feb. 2nd.

"The three Puccinis went their way through tragedy, banality and fine comedy with the part created by Florence Easton in 'Gianni Schicchi' sung by Mary Ellis, one of the novitiates in 'Suor Angelica.' She is almost too young to be true; but her voice isn't. It is exquisitely clear and much fresher than dew."—*Evening Mail*, Feb. 3rd.

## ETHEL FRANK WINS SIGNIFICANT SUCCESS AS SOLOIST WITH BOSTON SYMPHONY

**Impresses Enthusiastic Hearers With Beautiful Voice and Remarkable Interpretative Powers—A Real Singer of Mozart—Irma Seydel a Busy Artist—Alwin Schroeder in Recital—Rudolph Reuter's First Boston Appearance—Alma Gluck Draws Capacity House**

Boston, Mass., February 15, 1919.

Ethel Frank, lyric soprano and last pupil of the celebrated Vannucini, made the fifth Harvard concert of the Boston Symphony Orchestra a memorable occasion Thursday evening, February 13, at Sanders Theater, Cambridge. Miss Frank surprised and delighted a capacity audience by the excellent vocal equipment and rare emotional understanding with which she interpreted Zerlina's tunelessly contrite aria, "Batti, Batti," from Mozart's "Don Giovanni," Duparc's subtly sensuous "Chanson Triste" and the beautiful "Chanson Indoue," irresistibly entrancing in its atmospheric charm, from Rimsky-Korsakoff's opera, "Sadko"—the last two pieces being heard for the first time at these concerts.

Miss Frank's vocal ease was well suited to her interesting choice of songs. A more exquisite legato has seldom been heard than that which this admirably gifted singer brought to her performance of the compelling Mozart number. The power of sustained song, which is indispensable to a happy interpretation of Mozartean composition, was everywhere evident in Miss Frank's performance. The broad, flowing melody revealed her as a singer of Mozart par excellence. Her voice is one of smooth and lustrous beauty, and her technique is always of superior quality. The soloist's delivery of the "Chanson Triste" was a bit of extraordinary art, characterized by excellence of phrasing and clarity of diction, finished and polished to the last degree. But it was with the delightfully fascinating melody from the pen of the most inspired of Russian composers that Miss Frank emphasized the greatness of her art. The Oriental merchant's description of the wondrous land of India, orchestrated with particular prominence for flute and oboe, was given a memorable interpretation by this gifted soprano. Her tones have a sympathetic timbre, a luscious quality, that is indescribably sweet and altogether persuasive; and it is this quality, coupled with the intelligence and sincerity which mark her singing, that must inevitably place this singer in the very forefront of musical artists. Beautifully gowned and very attractive, Miss Frank brought to her performance a charming personality to supplement her extraordinary vocal achievement, and she was applauded with enthusiasm.

The purely orchestral numbers of the program were Mozart's sublime and impressively powerful "Jupiter" symphony, played with distinction by Mr. Rahaud and his orchestra of virtuosos; introduction to the second act of Chabrier's opera, "Gwendoline," music-drama in Wagnerian manner; Mr. Rahaud's own somber though beautiful tone poem, "La Procession Nocturne"; and Berlioz's overture, "Roman Carnival," which was given a brilliant and altogether spirited performance.

**Alwin Schroeder Applauded by Large Audience**

Alwin Schroeder, the veteran cellist, well known for

many years in the Boston Symphony Orchestra, the Kneisel Quartet and the Havens Trio, gave a new exhibition of his familiar abilities in a recital Wednesday afternoon, February 12, in Jordan Hall.

Mr. Schroeder's interesting program began with Boellman's popular "Symphonic Variations," which he played with a freshness of spirit and an extraordinary rhythmic force. This was followed by Bach's melodious suite in C major and Locatelli's songful sonata, both compositions giving Mr. Schroeder ample opportunity to display the sincerity, intellectual control and true musical sense that have always characterized his interpretations. In Popper's "Spanish Serenade" and in transcriptions from Lully, Couperin, Schubert, Grieg and Debussy, he showed that his tone lacked neither lightness nor depth, neither



ETHEL FRANK.  
Soprano.

smoothness nor color; that he could play ornately, songfully—yes, emotionally—but always thankfully free from exaggeration. Mr. Schroeder was welcomed back to the concert platform by a good sized audience which forced him to lengthen his program. He was admirably accompanied by Kurt Fischer.

**Alma Gluck Sings to Capacity House**

The Sunday afternoon concert of February 9 at Symphony Hall fell to Alma Gluck, whose warm voice, attractive manner and interpretative ability with folksongs have served to make her a favorite in Boston and to assure her a huge audience whenever she returns to this city. Mme. Gluck was heard in a program which ranged from Handel, through the Russians to modern English and American songs.

Because of her enjoyable aptness with folksongs Mme. Gluck is essentially a singer of the crowd. Few artists catch the spirit of these songs of the people with such understanding and sympathy, or impart the message they contain as effectively as does this popular soprano. But the limitations of her vocal equipment seem to increase and to grow more conspicuous with the years. Evidently conscious of her altogether uncertain and uneven top tones, Mme. Gluck apparently restricts her choice of songs to those which utilize only the middle and low registers of her voice, with inevitable resultant irksomeness. Music of rapid tempo or interrupted rhythm has now become an unpleasant tax on the elasticity of her voice, and will undoubtedly join the tabooed types in the near future. Pieces of sustained melody—Handel, ancient Italian numbers, etc.—belong in the same category with the folksongs, as far as Mme. Gluck's success with them is concerned. Few artists rival her in that field.

Mme. Gluck was, as usual, warmly applauded, and added liberally to her program. She was accompanied by Eleanor Scheib, pianist, and Salvatore de Stefano, an excellent harpist.

**Reuter Pleases in First Boston Recital**

Rudolph Reuter, the pianist, gave his first Boston recital Saturday afternoon, February 15, in Jordan Hall. Mr. Reuter's program was manifestly designed to tax his pianistic resources and exhibit the wide range of his abilities—and his performance was indeed a very enjoyable one. He displayed an infallible technique which more than met the demands of the very exacting pianoforte literature which he had assembled. He is an objective interpreter—I. e., he subdues his personality to the particular composer whose work he is playing, and with very pleasing effects. The tonal treasures of the Chopin numbers in particular were revealed with unusual insight and poetic imagination. Mr. Reuter's admirable playing is happily free from mannerisms, his technical feats without exaggeration. He was cordially received by a fair audience.

**Irma Seydel Having a Busy Season**

Irma Seydel, the talented girl violinist, who scored several noteworthy successes as soloist with the Boston Symphony Orchestra last year, has won nationwide recognition as worthy of a high place among the younger violinists who have appeared in the last few years. Notwithstanding her youth, Miss Seydel has already appeared with European and American symphony orchestras, and has invariably received the en-

thusiastic approval of audiences and critics. Dependable technical proficiency, flawless intonation (particularly noticeable in virtuoso passages), breadth of bowing, richness of tone and mature emotional appreciation—these are the more conspicuous elements of her truly great musicianship. In view of her ability it is not at all surprising that there is a considerable call for her records or that she is in constant demand for concert work.

Among Miss Seydel's recent appearances may be noted a concert in Springfield Sunday afternoon, January 5, when she played to a crowd of 3,000 people; annual meeting of the Harvard Musical Association on January 20; joint recital with Anne Gulick, pianist, February 9, in Boston; and joint recital with Dorothy Francis, soprano, February 13, in Jordan Hall. A survey of Miss Seydel's repertory, as indicated by the programs of these appearances, might serve as significant commentary on her musicianship. They include concertos by Saint-Saëns, Brahms, Mozart and Viextemps; Brahms' "Hungarian Dances" and excerpts from the compositions of Schubert, Dvorák, Hiler, Strube, Sarasate, Beethoven, Kreisler, Coerne and D'Ambrosio.

**New England Conservatory Notes**

A concert of original compositions by David Sequeira, Nicaraguan composer and pianist, who has been residing in Boston for some ten years past, was given before Euclid Lodge, A. F. and A. M., Masonic Temple, Friday afternoon, February 13. Mr. Sequeira, a graduate of the New England Conservatory and a successful teacher of the piano, has been writing industrially since his well remembered "Cervantes" piece made for the Spanish Club of Boston in 1915. Compositions by him have been heard by the Vincent Club, the Copley Society and elsewhere.

In giving his program of pieces at the Masonic Temple, Mr. Sequeira was assisted by the following artists, most of them teachers or advanced students of the conservatory: Carl Peirce, violinist; Claramond Thompson, contralto; Charles H. Bennett, baritone; Leone Marquis, soprano; Clarence E. Shirley, tenor; Cornelia Miller and Mary Filler, sopranos; Bessie Perigo and Lillian Plunk, altos; Ralph L. Harlow, tenor, and Sullivan Sargent, bass.

The program included two passages from a choral work, a requiem, of which the "Lachrymosa" and "Agnus Dei" were given by mixed voices. Under the title of "Mananitas" the composer presented for the first time a group of typical Latin-American motives. His "Caribbean Dance" and "La Filigrana," both violin pieces, were effectively played by Mr. Peirce, and the "Nostalgia," "Ave Maria" and "Ashore" sung by Mr. Bennett. Mr. Sequeira himself gave an interesting presentation of his "Dia Tropical" (Tropical Day suite), which was first heard by the Copley Society, and the "Cervantes" (valse brillante), which stands near the beginning of his opera.

**Eleanor Spencer's New York Recital**

Eleanor Spencer, pianist, will give a recital at Aeolian Hall, New York, on the evening of Tuesday, February 25, it being her first appearance in New York for some time, although she has been playing about the country throughout the season meeting with her usual success wherever she has appeared. Miss Spencer's program will begin with the seldom heard Bach-Liszt organ prelude and fugue in



Photo by Arnold Genthe, New York.

ELEANOR SPENCER.

A minor, and she is including the Beethoven C minor variations and the Schumann G minor sonata. Interesting numbers will be three Scriabine poems and some short pieces by Rhené-Baton, new here.

Miss Spencer's European reputation was thoroughly established before she returned to America. She is perhaps the only American pianist who is well known in Holland, where she has given recitals and played with the leading orchestras. Many music lovers are doubtless anxious to hear her again in the musical center of her native land.

**Oliver Ditson Company**  
179 Tremont Street Boston • 8-10-12 East 34th Street, New York

**THE NATIONAL SONGS  
OF THE ALLIES**

Arranged for the Organ  
By JAMES H. ROGERS  
Price, 75 cents, postpaid

Well harmonized, and with registration indicated for each, these songs, concisely stated, will be of large usefulness in the various patriotic and international celebrations which mark present-day events.

These are the songs the Allies sang together during the dreary waiting and the march to victory.  
—MUSICAL COURIER.

**ARTHUR J. HUBBARD** VOCAL INSTRUCTOR  
Assistants: Vincent V. Hubbard  
Caroline Hooker  
SYMPHONY CHAMBERS, BOSTON

**PHILIP BRUCE** TENOR  
CONCERT-ORATORIO-RECITAL  
Address: 15 Evans Road • Brookline, Mass.

**ARTHUR WILSON**  
VOICE AND INTERPRETATION  
Studio, 905 Boylston St., Boston. Tel., Back Bay 1658.

**GENEVA JEFFERDS** SOPRANO  
CONCERT-ORATORIO-RECITAL  
Personal Address: 164 Prospect Street, Providence, R. I.

**HARRIOT EUDORA BARROWS**  
TEACHER OF SINGING  
15 Courad Building  
Trinity Court, Dartmouth St., Providence  
Boston



## CAMPANINI, THE HYDRA-HEADED DIRECTOR

### Has Multifarious Duties as Head of the Chicago Opera Association—Orders a New Prokofieff Opera

The hydra, as a cursory investigation will disclose, was the original sea serpent. He lived in the "Lernaean Marshes of Argolis," wherever that may have been, and one of the twelve points of Hercules—who had two less than President Wilson—was to do him to death. It was a difficult job, for the hydra had quite a collection of heads. Being a sea serpent he got a lot of different stories told about himself. Some said he had eleven heads, some nine and some that he had as many heads as a centipede has feet. Be that as it may, the preliminary purpose of this persiflage is to point out that if Cleofonte Campanini, General Director of the Chicago Opera Association, had as many heads as the hydra—however many he may have had—he could use them all very well, devoting one each to each separate one of the many functions which he combines within himself as general director of the Chicago Opera Association. With one head he could conduct an occasional opera, with another select the repertory, with another cast the operas, with another engage artists, with another disengage artists, with another order new American works, as he just has done in the case of Reginald de Koven's "Rip Van Winkle"; and with another order new foreign works, as he also has just done in the case of Serge Prokofieff's "The Love of Three Oranges," which is not, let it be explained once and for all, a burlesque on "The Love of Three Kings."

Campanini is a man of instant decision. It took him about ten minutes to order this new Prokofieff work. It was several months ago, when Prokofieff was making his first visit to Chicago, to appear as a pianist. Campanini was introduced to the young Russian. "Have you ever written an opera?" asked the maestro.

"Oh, yes, several," answered the Russian. "One of them, 'The Gambler,' had been accepted for the Imperial Opera, Petrograd, but the Bolsheviks arrived at just the wrong moment for me."

"Where is it now?" demanded Campanini.

"All the material is in Russia."

"Have you any operatic works here?"

"Not one."

"Well, can you write me a new one for next season?"

"Of course."

"Good!" And the two prompt gentlemen shook hands on it. Prokofieff already had the idea of the work in his head—the book is from an old comedy by Carlo Gozzi, first played in Venice in 1761—and the sketches are already well on the way to completion.

"I was very much gratified at the splendid reception given Leroux's 'Le Chemineau,'" said the Chicago General Director, talking the other day with a MUSICAL COURIER representative. "As you know, I have always been much interested in French opera—in fact I have been the only

impresario in America to give French opera with French artists for several years past, and it pleased me to have the public and the critics receive the work so heartily, for it is not a work for the average audience, which very rightly likes tunes and plenty of them."

"Sometimes I have been accused of neglecting the music of my own country for that of France, but I think a glance at my repertory will disprove the justice of that accusation. There is never a season in which I do not



CLEOFONTE CAMPANINI.

give some Italian work new to America, together with a great many revivals. I have something very interesting for next season, Montemezzi's 'La Nave,' which was the feature of the season just ended at La Scala, Milan. Montemezzi is the composer of 'L'Amore dei Tre Re,' which has been such a favorite work in this country and the book of 'La Nave' is adapted by Tito Ricordi from

one of Gabriel d'Annunzio's plays. It will open my New York season next year."

"And can you tell more of next year's plans?"

"Not much, for as you know, I am not one to announce anything in advance until I am sure as it is possible to be that it will come to pass."

"How about a longer New York season next year?"

"Well—this year's season was longer than last year's, was it not? And perhaps you noticed that Mr. Wagner gave notice at last Sunday evening's concert at the Hippodrome that he expected to arrange a more extensive Sunday series here during January and February, 1920, with a likelihood of extending the concerts through a part of March. If that's true—and who should know better than Mr. Wagner?—it looks as if the Chicago company might be here for a longer season, doesn't it?" And the General Director smiled his inscrutable smile.

"Russian opera?"

"I can tell you more about that when I get to Europe. I should not be surprised, myself, to see several Russian works in our repertory next season, provided of course I can get suitable artists. You notice how closely I stick to a French cast in giving French opera. It is my idea of the only correct way, no matter what other impresarios seem to think, and I don't think I should break my rule in giving Russian opera." He smiled again. "You can generally depend on Campanini for a surprise opera or artist or two—non e ver? I don't mind telling you that I am going to bring over a young artist who is considered by many to be the best of the light tenors now in Italy—Tito Schipa. I anticipate a great success for him here. And you know Marinuzzi is coming. A conductor, I tell you! At least you can say that Campanini will have something for them to talk about next year. Addio!"

### Rachmaninoff a Prolific Composer

As pianist and as composer of music for piano and orchestra, Sergei Rachmaninoff is known to the musicians of this country. Besides his well known preludes and concertos, few concert-goers know that Rachmaninoff has also written operas, chamber music, cantatas and many songs. Among his successful operas are "Aleko," "The Miser Knight" and "Francesca da Rimini."

Rachmaninoff's cantatas and songs include "The Spring" for baritone, chorus and orchestra; twenty-four songs for male and female voice; "Humorous Chorus," for mixed voices; "Fate" (to Beethoven symphony No. 5), voice and orchestra; "Letter to Stanislavsky," to commemorate the latter's services as founder and manager of the Moscow Art Theater, and twelve anthems on early church themes. "The Bells," another of his compositions, based on the poem of Edgar Allan Poe, for solo voices, chorus and orchestra, was performed at Moscow in March, 1914, when Rachmaninoff conducted.

The all Russian program which Mr. Rachmaninoff will play on Sunday afternoon, February 23 at Carnegie Hall will include compositions of Scriabine, Medtner variations on a theme of Chopin, and a group of his own pieces for piano, all of which will be heard for the first time in New York.

# Rosalie Miller's

*Recent appearance with  
Detroit Symphony Orchestra*

OSSIP GABRILOWITSCH, Conductor

## Surprises and Wins Detroit Audience



### What the Detroit Critics Said:

#### MISS MILLER'S ART PLEASES HEARERS

HER RENDITION OF ARIAS FROM MOZART AND PUCCINI SHOWS  
TALENT OF HIGH ORDER

Rosalie Miller, who sang with the Detroit Symphony Orchestra, was a **decided surprise**. The young woman offered three songs, two arias from Mozart's "Marriage of Figaro" and an aria from Puccini's "Manon Lescaut," and **made an impression out of all proportion** to the amount of work she did.

She displayed a soprano voice of pleasing freshness, resonance and sweetness. Her rendition of the Mozart aria was **discriminating and finished**, and indicative not only of careful training, but of insight into the nature of the music she was interpreting. She ought to be heard under circumstances which would give her better opportunity to display all phases of her artistry.

—*Detroit Free Press, February 10.*

#### SOLOIST SCORES HIT IN ARCADIA

The largest crowd to attend a concert of the Detroit Symphony Orchestra was rewarded by one of the finest programs of the season. A feature of the afternoon was the singing of Rosalie Miller. Miss Miller was a **delightful surprise**. She came into Detroit unheralded, but her work stamped her at once as a **singer with a voice of unusual beauty, freshness and resonance**. Her singing of the Mozart numbers was **discriminating and finished**, and she was heartily applauded. In the Puccini number she was also good, displaying a deep insight into the nature of the music and singing with all the authority and command of an older singer.

—*Detroit Times, February 10.*

There were soloists, too—Rosalie Miller, a young American soprano, who sang two arias from Mozart and one from Puccini with a **full-chested power and a loveliness of tone that stamped her at once as an artist worth watching**. She is particularly fortunate in the beautiful qualities of the lower reaches of her voice—rather unusual in a lyric soprano.

—*Detroit Journal, February 10.*

Management: MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York

# FOUR FINE ORCHESTRAL CONCERTS DELIGHT MINNEAPOLIS

(Continued from page 7)

his quiet demeanor, his faultless tone production (which makes one feel that the amount of tone he can produce is limitless) and his exceptional interpretative ability. After the intermission the orchestra played the Liszt "Faust" fantasia, with its three interesting parts devoted to portrayals of the traits of Faust, Gretchen and Mephistopheles. The orchestra was superb, and at the last the singing of the male chorus, which had been rehearsed by J. Austin Williams, made a fitting climax to the enjoyable evening. In this part, too, Mr. Hackett was heard to advantage.

## Galli-Curci's Record Concert

There was a record capacity audience for the Galli-Curci recital in the auditorium on January 6. The singer's voice has been extolled by newspapers throughout the country, so all that is left to say in addition is that her personality is such as to make her a potent box office attraction. The Handel aria, "Care Selve," and Horn's "I've Been Roaming" (Old English) were suitable for the opening numbers. The "Louise" aria, "Dequis le jour," met with instant approval, as did also the Benedict "Car-

nevale di Venezia," Sinding's "Sylvelin," Leoni's "The Brownies," Samuels' "When Chloris Sleeps" and "Garden Thoughts" and an old Norwegian "Echo" song formed an interesting group. Several old French songs, arranged by Weckerlin, and the mad scene from "Hamlet" closed this most enjoyable recital, in which Mme. Galli-Curci was ably accompanied by Homer Samuels.

## Thursday Musical Club Conducts Contest

The Thursday Musical Club recently conducted a most interesting contest for young aspiring musicians of the city, the judges being the three critics of the Minneapolis daily papers—Dr. Davies, of the News; Dr. Nilsson, of the Journal, and Dr. Storrs, of the Tribune. The applicants, who were behind a screen, played or sang as their numbers were called, the reward for those who won being an appearance on the regular club program of Thursday afternoon, January 30. The honors in the piano class for those under eighteen years of age went to Frances Kelley and Celia Shoppe, while Winnifred Bell and Estelle McNally were the fortunate ones in the class over eighteen years of age. The winners in the vocal class were Adair McRae, Ellen Nordstrom and Blanche Fenelle. The honor was bestowed upon only one violinist, Lucy Crittenden, of Spearfish, S. D., who is spending the winter here studying with Ruth Anderson. All of these gifted young people played or sang excellently, but perhaps the surprise of the concert was the really artistic playing of Miss Crittenden, her tone being of pure quality with plenty of sentiment. The young violinist was accorded an ovation.

## Notes

Frances Densmore, of the Smithsonian Institute, spoke very engagingly at the Civic Music League's regular Monday noon dinner on January 27, her subject being "Methods and Results," the outcome of her researches into Indian music.

Daphne Edwards-Bell, of Chicago, gave a concert at the First Baptist Church, January 29, when she was introduced to a Minneapolis audience under the most auspicious circumstances. She chose an interesting program and was ably accompanied by a select orchestra of forty players. It was an arduous task to play the Chopin E minor and the Schumann A minor concertos in one evening, but she was equal to the task and the impression she made was distinctly in her favor. Under the baton of Victor Heinze the orchestra played Weber's "Euryanthe" overture, a number which was enthusiastically received. Mr. Heinze also creditably directed the accompaniment to the two concertos.

# NEW YORK CONCERT

## ANNOUNCEMENTS

Thursday, February 20

Haarlem Philharmonic Orchestra. Morning. Waldorf-Astoria.

Arthur Rubinstein. Piano recital. Afternoon. Carnegie Hall.

Emily Gresser. Violin recital. Evening. Aeolian Hall.

Ernesto Berumen. Piano recital. Afternoon. Aeolian Hall.

Friday, February 21

Alice Peroux-Williams. Song recital. Evening. Aeolian Hall.

Saturday, February 22

Symphony Society of New York. Evening. Carnegie Hall.

Institute of Musical Art. Evening. Aeolian Hall.

Sunday, February 23

Symphony Society of New York—Harold Bauer, soloist. Afternoon. Aeolian Hall.

Sascha Votichenko—assisted by Count Ilya Tolstoy, Eva Gauthier, and Russian Symphony Orchestra. Evening. Maxine Elliot Theater.

Sergei Rachmaninoff. Piano recital. Afternoon. Carnegie Hall.

Monday, February 24

Pietro Yon. Organ recital. Evening. Aeolian Hall.

Tuesday, February 25

Helene Kanders. Violin recital. Evening. Carnegie Hall.

Rubinstein Club—Percy Grainger, Norman Arnold, soloists. Evening. Waldorf-Astoria.

Eleanor Spencer. Piano recital. Afternoon. Aeolian Hall.

Berkshire String Quartet. Evening. Aeolian Hall.

Thursday, February 27

Olga Samaroff. Piano recital. Afternoon. Aeolian Hall.

Philharmonic Society of New York—Efrem Zimbalist, soloist. Evening. Carnegie Hall.

Muri Silba. Piano recital. Evening. Aeolian Hall.

## Rungee Dedicates Song to Miura

Benjamin Frederick Rungee is a young American composer whose writings display a very wide and varied range of character. Imagination, originality, melody, and a finished mastery of technic distinguish this talented composer, for whom a successful future may safely be predicted. And withal he is a thorough musician. Perhaps Mr. Rungee, whose exceptional prolificness is attested to



BENJAMIN FREDERICK RUNGEE,  
Composer.

by over two hundred vocal and instrumental works, is at present best known by his three songs: "My Song to You," "The Glow of Spring" and "Soft the Night Is Falling"—a lullaby most charming in theme, which is dedicated to Tamaki Miura, the world famous Japanese prima donna. The songs are published by the White-Smith Music Publishing Company.

## Russian Symphony on Tour

Directly after the afternoon concert on February 18, the Russian Symphony Orchestra left for an extended tour through New England, the South and Canada, returning here by way of New York State in time for its last pair of subscription concerts, which are to be given on March 25 and 26. This has been the most successful season of the Russian Symphony since its existence, the organization having played almost daily since the end of October. After finishing its season here in March, the orchestra will leave for the annual spring tour, which lasts about eight weeks.

# Tafel

Gowns      Tailleurs

The professional desiring stylishly attractive frocks and gowns will find them here first and at a moderate price. A visit to Mme. Tafel is well worth while.

206 West 44th Street, New York City  
Opposite Hotel Astor

# PILZER

## Noted Violinist

Coast to Coast Tour, Season 1919-20 Now Booking

Address - - - 302 West 79th Street, New York City

Mr. Pilzer plays exclusively for Aeolian Vocalion records



# EMMA NOÉ

## SOPRANO

With Chicago Opera  
Association

Auditorium Theatre, Chicago, Ill.

Lexington Theatre, New York City

Appeared this Season  
in Aida, Il Trovatore,  
Cleopatra, Manon,  
Gismonda



## STOKOWSKI GIVES MASTERLY READING OF "IMMORTAL FIFTH"

(Continued from page 7.)

The absolute sincerity and superior musicianship of the pianist was brought to the fore in a convincing and undeniably artistic manner. His style of interpretation reflected a deep knowledge of the composer's intent, which, conjoined with assured technical ability, made for a perfect presentation of the works selected. At the conclusion of the lecture Welsh was loudly applauded for his efforts and after several bowing acknowledgments played the two encores noted.

### Mendelssohn Club: David Bispham, Soloist

On Thursday evening, February 13, the Mendelssohn Club, of Philadelphia, offered a splendid concert in which the program was of a remarkably interesting nature. The club chorus, under the direction of N. Lindsay Norden for the most part, sang a capella with splendid decision of attack, tonal coloring and adherence to pitch. Among the numbers offered by the chorus were: "Comrade's Song of Hope," Adam, and two musical settings by Camille Zeckwer of poems by Rosemund Hoyt and Joyce Kilmer, the latter called "Prayer of a Soldier in France," and the former work, "Two Words." Brockway's "Heynonino," "Come Fairies Trip It," by Liffie; "Hymn to the Sun," by Auguste Chapuis, and Debussy's "Sirens" were also listed. David Bispham selected for his part of the program numbers from Sullivan's "Ivanhoe" and Verdi's "Falstaff," in addition to Gounod's setting of Tennyson's "Ring Out Wild Bells," "When the Boys Come Home," by Speaks; Arensky's "In Days Gone By" and the Huss arrangement of Shakespeare's "All the World's a Stage." Many encores were given, including the ever popular "Danny Deever." The event took place in the ball room of the Bellevue-Stratford. The audience was unusually large and pleasingly demonstrative. G. M. W.

### M. T. N. A. Re-elects Officers

The following officers of the Music Teachers' National Association have been re-elected for the current year: Charles N. Boyd, of Pittsburgh, president; Leon R. Maxwell, of Newcomb College, New Orleans, vice-president; William Benbow, of Buffalo, secretary; Waldo S. Pratt, of Hartford, treasurer; and Karl W. Gehrken, of Oberlin Conservatory, Oberlin, editor.

The other members of the executive committee elected are: J. Lawrence Erb, University of Illinois, Urbana, Ill.; Robert G. McCutchan, DePauw University, Greencastle, Ind.; Charles L. Seeger, University of California, Berkeley, Cal.; Lynn B. Dana, Dana Institute, Warren, Ohio; Charles S. Skilton, University of Kansas, Lawrence, Kan.; William J. Hall, Musical Art Building, St. Louis, Mo.

The Annual Proceedings of the recent meeting in St. Louis are so far in type that copies will be sent to members and subscribers probably early in March. There is a growing list of "subscribers" (fee, \$1.60 east of the

Mississippi and \$1.70 west) receiving this Annual Proceedings, containing all the valuable papers and discussions by national authorities upon current movements and problems. The St. Louis convention stressed the present moment as a call to the colors to make music a more vital and tangible asset in our national life.

### Miller Vocal Art-Science Activities

The lecture on January 14 by Dr. Frank E. Miller, founder of Vocal Art-Science, in the studios of the exponent instructor, Adelaide Gescheidt, Carnegie Hall, engaged deep interest. Vocal mechanism has pyramidal framework, a law which is unbreakable. Nature provides the human being with this strength and poise. One of the most convincing points in Dr. Miller's elucidations on his discoveries was brought out by a demonstration of a Vocal Art-Science student who has been deprived by nature of a palate and also the vomer bone, which is generally lacking in these cases and is the mainstay of the septum, the division of the nose. A startling demonstration was given of the truth that the vomer is the natural means of conducting the sympathetic vibrations of the voice to the brain. An artificial structure has been supplied in the Mitchell appliance worn by this young person to give the required assistance in establishing the connecting link that is missing. The tests made through the vowels in their exact locations by actual contact of the hands with and without the appliance gave the audience necessary evidence that the vomer bone and palate are most essential for health as well as mental development. Voice, therefore, must be allowed to function under the roof of the mouth as well as above it, into the nose.

The next point in strong balance is the "fifteen yokes" by which the body gets its support. In order, they are: The jaw, the hyoid yoke (tongue bone), the clavicle or the chest bone, and the twelve ribs.

Next in discussion was the sphincteric strength or the opening and closing muscular process, without which the singer cannot have an automatic natural control, established by the laws of contraction and expansion. The necessity of this for ease of production, and likewise for quality of resonance, overtone and undertone, was brought out with practical voice demonstrations by several pupils who definitely carried out the ideas of separating the resonance and overtone spaces in their respective sounds. This is one of the strong principles of Vocal Art-Science tests to prove the conditions of these natural acoustics as they are developed in their strength, individually and collectively. Finally, after this resonance is intensified the undertone is added. This results from the sympathetic vibrations of the body, namely, bone, blood, muscle, and nerve influence. This last quality individualizes the voice and blends the body, soul, and spirit, as one subconscious whole, the expressive self.

The artistic development of the singer is arrived at in a remarkably short time, with the consideration of the training of the instrument first, and is the only safe guarantee for life long use of the voice.

## THE UNDERWOOD MANUFLEX

saves time and nerves,—gives relaxation, confidence and ease in playing which is priceless. For pianists and violinists.

Price \$10.00

Read what Kreisler, Hucheson, Shattuck, Hageman and other artists say about this wonderful hand developer.

ADDRESS: REX UNDERWOOD, Box 259, Chicago, Ill.

### Hochstein's Letter Brings Memorial Suggestion

The sad death of Lieut. David Hochstein, the violinist, in France, has aroused much sorrow among those who knew this sterling young musician, and a reading of his last letter to his mother has caused those musicians who realize what a mind the young violinist possessed to father a wish that something be done to give material evidence of the respect and veneration held by all true Americans for those who gave their lives for the cause which brought on the war.

As an evidence of the feeling this last letter of Lieut. David Hochstein has aroused, a letter is appended containing a suggestion and evidence of sincerity from President A. M. Wright, of the Mason & Hamlin Company, of Boston:

Boston, Mass., February 3, 1919.

Editor Musical Courier:

In reading the notice in last week's MUSICAL COURIER of the death in France of Lieut. David Hochstein, the violinist, the description of his last days by Major Baldwin, and particularly the fine letter, his last to his mother, I am led to wish that the friends of the beautiful art of music might create some lasting memorial to those brave American musicians who have made the supreme sacrifice in the holy cause of the Allies.

The movement on foot in his native city of Rochester, N. Y., to create a park to be named after its brave son, is a worthy object.

In some way or other, which might be determined by a committee giving it much thought, I should like to see created a memorial which should for all time perpetuate the names of all American musicians who have died in the war.

The location of such a memorial might be a difficult one to establish. Possibly in the various music halls of the country tablets might be placed bearing their names; as, for instance, are the names of the musicians who went down on the Titanic, which are placed on a tablet in Symphony Hall, Boston.

If there is a fund now being collected to perpetuate the valor and sacrifice of our American musicians, or if such a one be in contemplation, I should like to contribute to it the sum of \$100. I am sure that such a plan can be easily carried through to success, and I am confident your paper would gladly be one to help to this end.

Very truly yours,

(Signed) A. M. WRIGHT.

It seems as though this suggestion of Mr. Wright's should cause the musicians and those who love music to make a move toward doing something that will be a lasting memorial to those musicians who gave their lives for the great cause of humanity. No one can read this touching letter of Lieutenant Hochstein to his mother and not feel the thrill of his spirit as manifested in his brave words, for brave they were. They indicated the true motives of the boys who fought for the right without one thought as to their own lives.

"Magenat gives an excellent performance as Pelleas."—New York Tribune.

"His Chemineau will hold its place next to his Pelleas."—Chicago American.

"Alfred Magenat gave an excellent performance of Lescart."—New York Journal.

"Magenat an excellent Mercutio."—New York Tribune.

### Mercutio

Mr. Magenat as Mercutio, picturesque, distinguished, authoritative, carried off the acting honors of the evening.—New York Globe, January 20, 1919.

Alfred Magenat was excellent as Mercutio.—New York Tribune, January 29, 1919.

Alfred Magenat was a respectable Mercutio.—New York Sun, January 29, 1919.

Mercutio was beautifully sung by Alfred Magenat.—New York Evening Mail, January 29, 1919.

Magenat made a Mercutio of excellent aristocracy.—New York Evening Sun, January 29, 1919.

Alfred Magenat was an interesting Mercutio.—New York Evening World, January 29, 1919.

Magenat was a striking Mercutio and won applause with the "Queen Mab" song.—New York Evening Journal, January 29, 1919.

Magenat as Mercutio gave the "Queen Mab" song so as to win applause, singing with good tone and phrasing.—New York Herald, January 29, 1919.

### "Pelleas et Melisande"

Alfred Magenat was Pelleas. He managed his voice and his stage business with sincerity and a certain distinction of manner.—New York Herald, February 6, 1919.

M. Magenat lent intelligent, sympathetic support.—New York World, February 6, 1919.

Alfred Magenat distinguished himself once more as Pelleas. A manly, straightforward interpretation was his, tender and ardent, but happily entirely free from mawkish sentimentality.—New York American, February 6, 1919.

And Alfred Magenat was a Pelleas who sang the poetic recitative which Debussy wrote, making the voice a part of the orchestra with an arresting poise and dignity.—New York Evening Mail, February 6, 1919.

The Pelleas was Alfred Magenat. Mr. Magenat gives an excellent performance. The clarity of his enunciation—that is a virtue which many a greater singer might envy in him.—New York Tribune, February 6, 1919.

Alfred Magenat was a convincing Pelleas, distinguished and romantic.—Evening World, February 6, 1919.

### "Manon"

Alfred Magenat was Lescart—a pillar of strength to the company.—Evening World, February 7, 1919.

The Lescart of Alfred Magenat was also a lifelike impersonation.—Evening Post, February 7, 1919.

Alfred Magenat, versatile baritone, gave an excellent performance of Lescart.—New York American, February 7, 1919.

Mr. Magenat gave an interesting performance of Lescart.—Evening Journal, February 7, 1919.

Alfred Magenat gave a real impersonation as Lescart.—New York Tribune, February 7, 1919.

### "Le Chemineau"

The role of The Vagabond gave Magenat one of the finest opportunities he has yet had. He managed to strike just the right note as the devil-may-care knight of the road, with his quaint mixture of gallantry and honor and irresponsibility—one who went through life with a song on his lips and the courage born of the wanderer's easy philosophy.—Chicago Herald and Examiner, January 26, 1919.

Magenat's lovable, loving, beloved Vagabond is one of this artist's finest pieces of characterization. One waited, and not in vain, for certain touches to stamp his reading of the Chemineau's character, such as his return, his meeting with Toinett, his first scene with his son, his devil-may-care, headlong treatment of the first act, the intense struggle between love of family and love of the open road, and the wonderful simplicity of the closing, when he accepts his fate and "takes the road" again.

All the details were handled with the intelligence of the cultivated actor, and found the right echo in the public heart. Magenat's singing, too, was unusually well-balanced and free from any offending fault of emission, which goes to show that artists never cease to study.

Bravo! and au revoir, Magenat! His "Chemineau" will hold its place next to his "Pelleas." I am sure.—Chicago American, January 27, 1919.

Last night the part was played by Alfred Magenat, who infused it with genuine Gallic impishness and humor.—New York Evening Mail, February 1, 1919.

As Le Chemineau, the beloved vagabond, Alfred Magenat gave a finished, considered, picturesque and lovable impersonation which was wholly admirable from every point of view. Graceful in action, playing with a spirit and gaiety that were inimitable, he realized the individual and inner poetic meaning of the role in a way which carried conviction, and presented a series of pictures in pose and action which made the character lifelike and thoroughly human in sympathetic appeal. Vocally, too, he was entirely adequate, singing with sonorous tone and excellent diction and declamation.—New York Herald, February 1, 1919.



AS PELLEAS

Mr. Magenat is a high baritone with a voice that convives at an agreeable tenor quality, and his singing last night was excellent in quality.—New York Evening Journal, February 1, 1919.

Splendid acting, splendid singing by Alfred Magenat gave a critical audience great satisfaction.—New York Times, February 1, 1919.

Much of the assured success of the new piece is due to Alfred Magenat, who sings and acts the title role of the Vagabond, both young and old—in magnificent order. He is able to make of it one of the most convincing whimsically pathetic roles of modern opera. It is hard to imagine Dufrane doing better, bigger with it on the night of its Parisian introduction. It is harder to see where M. Magenat could have improved his impersonation.—New York Evening Sun, February 1, 1919.

Alfred Magenat established a new place for himself by his impersonation of the Vagabond. An impressive bit of character acting he disclosed to us to be remembered always to his credit.—New York Evening World, February 1, 1919.

Mr. Magenat distinguished himself greatly in the title role.—New York Globe, February 1, 1919.

Alfred Magenat gave a very good impersonation of Le Chemineau.—New York Sun, February 1, 1919.

## NEW YORK CITY CONCERTS OF THE PAST WEEK

## TUESDAY, FEBRUARY 11

## Philadelphia Orchestra

The fourth concert of the season 1918-19 by the Philadelphia Orchestra, Leopold Stokowski, conductor, was given in Carnegie Hall, New York, on Tuesday afternoon, February 11, before an audience of enormous size. Mr. Stokowski, whose thorough musicianship has elevated the Philadelphia Orchestra to great heights and also established a large following among metropolitan music lovers, was sincerely applauded upon entering, and after the impressive readings he and his excellent body of musicians gave the two orchestral works the audience burst into vociferous applause which bordered on an ovation.

His ideas of tone color and building of climaxes are authoritative, and despite the extraordinary results achieved he never overlooks the fact that the composer himself must stand out first and foremost from the interpretation. He plays each composer's works as the composer originally intended them to be heard. The orchestral numbers were overture "Leonore" (No. 3), Beethoven, and "Poème de l'Extase," by Scriabin.

There are several words that one who exercises temperance in the use of adjectives could properly apply to the latter work, and "remarkable" is one of them. It is remarkable in its intricacies of orchestration; its interweaving of themes; its dissonances, braying brass, mellow strings, flitting woodwind and banging percussion. All this is undoubtedly remarkable and assuredly means something, but the questions, What? Why? and How? invariably intrude upon one's mental prospective. However, it can be said without equivocation that the orchestra played the stupendously difficult work with fine decision, at the same time displaying perfect ensemble and finally achieving a signal triumph for the composer, director, and the organization itself.

Olga Samaroff, pianist, was the soloist, playing the Brahms piano concerto in B flat. The artist was in unusually good form, playing with fire, virility and intelligence, as well as with poetic beauty. Her finished performance of this concerto was much appreciated and admired. She disclosed those distinguished abilities which have long made her a front rank pianist, and received richly deserved applause and many recalls. Mr. Stokowski and his orchestra accompanied the artist admirably.

## Greenwich House Music School Concert

The annual meeting of the Greenwich House Music School was held at the Cosmopolitan Club, Tuesday evening, February 11. Little pupils of the school gave an interesting program. The first number, Mozart's "Minuet," was very well performed by an orchestra of twenty youthful players under the direction of Mary B. Freeman. A class in eurhythmics followed in which the children expressed the various rhythms of the music in dance steps and bodily movements. So impressive was the playing of "Romance" (Sibelius) by Yetta, a girl of thirteen years, that much can be expected of her in the future. Moszkowski's "In Autumn" was her encore. She is the pupil of Catherine Ruth Heyman. A chorus of twelve children sang, and "Moto Perpetuo" (Böhm) was rendered by two talented little violinists, Charles Bartel and Jimmie de Stefano. The orchestra played "America" for the closing number. Among the guests of honor was Otto Kahn, who gave a splendid talk on the value of this kind of work, art being the true democracy. An interesting report about the school was made by the secretary, Marion Curtiss. Daniel Gregory Mason, of Columbia University, spoke on the effect of this work in developing music in America as well as American music, and complimented the high standard of the school. Some well chosen remarks were added by Mrs. V. G. Simkhovitch, the charming and efficient head of Greenwich House.

## WEDNESDAY, FEBRUARY 12

## Mayo Wadler, Violinist

Mayo Wadler lent special interest to his recital at Carnegie Hall on the afternoon of Lincoln's Birthday—recital heard by a very large audience—through the number of unusual works which he put on his program. It began with a sonata in D minor by Guy Ropartz, probably the first presentation of the work in America, in which he had Leo Ornstein as the pianist. Whatever one may think of the Ornstein compositions, as a pianist he is eminently sane. Between them the young artists said a very strong word in favor of Ropartz, who, unfortunately, does not seem to have said very strong words in favor of himself. The work seemed on a first hearing without special distinction and better written for the piano than for the violin. Richard Hageman was at the piano for the balance of the recital and played the third Tor Aulin concerto—also a novelty for New York—with Mr. Wadler. This was a work of much more virility than the Ropartz. Though written long before the war, Aulin chose "La Marseillaise" for his motto for some reason or other, and the theme appears frequently throughout the work, which found much favor with the audience. The concerto is eminently violinistic and Wadler did some of his best playing of the afternoon, particularly in the andante and the brilliant finale. Four characteristic pieces by Cecil Burleigh—"Ghost Story," "Fairylane," "The Bees" and "Indian Snake Dance"—formed the next group, with Marion Bauer's poem, "Up the Ocklawaha," following. In the Burleigh numbers Mr. Wadler had ample opportunity to display the delicate nuances of his technical accomplishments, and the romance of the Bauer poem was brought out to the full. The afternoon concluded with a dashing rendition of Rachmaninoff's "Hungarian Airs." It is exceedingly effective and Mr. Wadler's example in programming it is likely to be followed by other violinists.

Mr. Wadler has made decided progress since his last appearance here. His one previous fault, occasional incorrect intonation, has practically disappeared, and

he plays with more firmness and authority. He is well worth hearing purely on his merits as a violinist and he deserves the gratitude of all music lovers for his interest in new works, especially those by American composers, and his persistency in introducing them to the public.

## Winifred Christie, Pianist

On the afternoon of February 12 (Lincoln's Birthday) Winifred Christie, the English pianist, gave a novel and delightful recital in Aeolian Hall. The program called it "Britain's Tribute to America," and the artist offered among other works of interest the transcription of Debussy's "Après Midi" and MacDowell's "Tragic Sonata."

Miss Christie was probably at her best in the numbers by Rameau and Couperin, as well as Debussy's "Homage to Rameau," "The Golligeg's Cake Walk" and his "Jardins sous la pluie." Other programmed numbers were the last named composer's "Afternoon of a Faun" and two numbers by Charles T. Griffes, called "Fountain of the Acqua Paola" and "Nightfall."

Miss Christie has a fascinating style and unusual temperament, which add much to her playing. A good size audience attended and warmly applauded the soloist.

## Home Symphony Concert

On the evening of Lincoln's Birthday, the Evening Mail's fourth big symphony concert took place at Carnegie Hall, and it was an appropriate touch when two American artists were the soloists of the occasion—Anna Fitziu, soprano, and Samuel Gardner, violinist. Miss Fitziu, in splendid voice, won a notable tribute for herself after the familiar aria from "Aida." Mr. Gardner played the Mendelssohn concerto, and the brilliance of the last movement won for him a success quite equal to Miss Fitziu's.

The orchestral piece de résistance was Tchaikovsky's "Pathetic" Symphony. It was given a very vital reading by Mr. Stransky and his men, and was accorded an unusual tribute by the audience, which remained to applaud for several minutes after the final movement, instead of grabbing its hats and running out with the last note, as is the custom with Carnegie Hall audiences.

## THURSDAY, FEBRUARY 13

## Symphony Society

The New York Symphony Society at its concert in Carnegie Hall, Thursday afternoon, February 13, played a program made up of Piere's arrangement of the Franck prelude, choral and fugue; Beethoven's fifth symphony; Mendelssohn's "Spinning Song" and the allegretto from his string quartet; and Liszt's "Les Préludes." Such a program, beginning with an unnecessary orchestral arrangement of a piano piece that is decidedly dull in itself, and with a list of works which would have made the heart beat in 1870, but fails to do so in 1919, requires no notice.

## Philharmonic Society: Louise Homer, Soloist

Brahms' "Tragic" overture, in devoted and impressive performance, opened the February 13 and 14 pair of Philharmonic concerts, under Josef Stransky. César Franck's "Procession" came next, followed by the "Azael" aria from Debussy's "The Prodigal Son," sung by Louise Homer in opulent voice and with extreme warmth and taste. She was successful also in the famous "Jeanne d'Arc" aria by Tchaikovsky.

The orchestra played a new symphonic poem, "The Fountains of Rome," by Ottorino Respighi, professor of composition at the Lyceum in Rome. The work is in four sections, but without pause, and the separate parts are called "The Fountain of Valle Giulia at Daybreak," "The Triton Fountain in the Morning," "The Fountain of Trevi at Noon," and "The Villa Medici Fountain at Sunset." It seems to be a difficult task to differentiate musically between divers fountains at various times of day, to judge by the Respighi composition, for it lacks somewhat in contrast, climax, and power of characterization. On the other hand, the mood of delicate sentiment is well sustained throughout and real touches of poetry are in evidence here and there. Very modern French and especially Debussyish in style and treatment is this very charming opus. The orchestration is fastidious and exquisite. The finale, with its celesta, harp, and gong, is as shimmering a piece of orchestral coloring as one could desire to hear. The work is short and therefore its lack of emotional variety does not pall.

As a windup number, the orchestra played Kalinnikov's first symphony, in G minor, rousing, vital music, stimu-

latingly done by Stransky and his men. The leader was in markedly sensitive and sympathetic mood.

## "Frithiof's Saga"

A novel entertainment was given at the Y. M. C. A., Lexington avenue and Eighty-sixth street, Thursday evening, February 13. It was a scenic, musical and dramatic recital of "Frithiof's Saga," a Scandinavian epic, which portrays the Viking and mythological life of the eighth century. The story is illustrated by the music of Crusell, and the masterpieces of northern painters which are shown by stereopticon slides. Clement Burbank Shaw recited, using his own remarkable translation, and Melaine Klamp was the pianist.

## FRIDAY, FEBRUARY 14

## Helen Jeffrey, Violinist

Helen Jeffrey, who made a favorable impression at her first appearance here, gave her second recital in Aeolian Hall on Friday afternoon, February 14. A friendly audience greeted the violinist and applauded her numbers, which included Brahms' D minor sonata and Saint-Saens' concerto in B minor. Miss Jeffrey appeared to be at her best in her final group, where two American composers were represented—Samuel Gardner and Francis Moore. The remaining numbers in the group consisted of Godowsky's "Larghetto Lamentoso," Tor Aulin's "Humoreske" and the Pugnani-Kreisler "Praeludium et Allegro." Francis Moore was the accompanist.

## Louis Grunberg, Pianist

On Friday evening, February 14, at Aeolian Hall, Louis Grunberg, pianist, gave a most interesting program before a capacity house. His large, sympathetic tone and excellent technic have won for him the praise of press and public alike. Needless to say, he was warmly applauded after each selection. Special mention must be made of the third programmed number, "Impressions," op. 5, of which Mr. Grunberg himself is the composer. Included in this group were "The Temple," "The Dance of the Veiled Priestesses," "The Sacrifice," "Night," and "The Flame Dance of Isis." The composition was fascinating and made a deep impression.

## SATURDAY, FEBRUARY 15

## The Flonzaleys and Povla Frijsh

The Society of Friends of Music presented one of the most significant and interesting concerts of the season at Aeolian Hall on Saturday afternoon, February 15. The Flonzaley Quartet gave the program, assisted by Povla Frijsh, soprano; Louis Bailly, viola, and Heinrich Gebhard, piano. The opening was a new quartet by Charles Martin Loeffler, dedicated to the memory of Victor Chapman, a young American aviator in the service of France, the first American volunteer aviator to be killed. It will not be amiss to include the program of this work as given the audience, for it is a serious work that will be played extensively by string organizations:

The first movement consists of a broadly developed introduction (poco adagio), a sort of musical contemplation in an almost metaphysical spirit. An allegro follows, in the regular sonata form, a dramatic coda bringing the movement to an end. The second movement—"Le Saint Jour de Pâques"—has three distinct sections: an adagio whose characteristic feature is an "anti-phony" between cello and first violin in the "plain chant" style, followed by an intermezzo in a quick tempo but still in the vocal style, and terminating with an adagio which brings back the mood of the beginning. The third movement, entitled "A vol d'oiseau," is entirely free in its construction and rhapsodic in character. After a stormy introduction we hear a lovely episode, indicated in the score "Un jardin de fleurs naïves": the introduction is recalled, followed by another episode, of distinct lyric character, "Une plaine d'éméraude gardée par des peupliers." The introduction comes a third time, then another lyric melody sung by the two violins in thirds, and after a long development of the thematic material, which leads to a climax, there is a sudden pause, and we hear a distant military band playing "Une vieille marche de soldats de France." There is a mysterious fluttering . . . a suspension . . . the hint of a catastrophe—and a cortege funebre begins, which leads to the last episode, the glorification. The cello sings the beautiful liturgical theme: "In paradisum deducant te angeli," and the work ends in a peaceful mood of glorification and apotheosis.

Mr. Loeffler is a musician who works slowly and chooses. His workmanship, too is superb. Add to all this the exquisite playing of the Flonzaley Quartet and it is easy to understand that the quartet—unnecessarily circumlocuted as "Music for Four String Instruments" by the composer—made a profoundly favorable impression. It is earnest, serious, fine music, a production of importance.

Mme. Frijsh sang three songs of John Alden Carpenter, accompanied by the composer. There is no better song writer in America today—no man with a more individual idiom—than Carpenter, and Povla Frijsh is an interpreter of the first rank. Of the three songs given—

## IDELLE PATTERSON

## American Soprano

Takes Place of Rosa Raisa (Indisposed) Engaged as Leading Artist of the Maine Festivals. (Bangor and Portland)



Idelle Patterson given tremendous ovation. One of New York's best singers. With a voice whose strength and purity and sweetness rivals some of the singers already world famous. —Bangor Daily Commercial.

Idelle Patterson delights large audience. She has a lovely youthful voice of rich timbre and delicious carrying qualities, clear as a bell. In her aria from "La Traviata," and her two song groups, she was a most delightful festival star, and surely made good with the audience. Miss Patterson was many times recalled and was admirable for her grace and charm and her

vocal powers.—Portland Sunday Telegram.

Idelle Patterson's voice marvelous in quality. A voice unusual in range and managed with an artistry that again contrasts with its owner's youthful appearance. "La Traviata" displayed the brilliant operatic qualities of her voice. By the time she had taken her first high note triumphantly clear and not one shade shrill—from which there fell an ensuing cascade of rippling tones—her audience had become confirmed Pattersonians and were satisfied a quite remarkable young singer had been presented.—Portland Sunday Press and Times.

RECITAL, ORATORIO, CONCERT, FESTIVAL

Management: R. E. JOHNSTON, 1451 Broadway, New York City

Steinway Piano Used



"Les Silhouettes," "The Law is smilin' through the Do'," and "Berceuse de Guerre" to Cammaerts' poem—perhaps the latter was the finest, although the negro ditty was the most popular.

The program concluded with four poems of Loeffler for voice, viola and piano, to texts of Beaudelaire and Verlaine. They are remarkable and exquisite things, in which the composer has caught the elusive and mystic charms of these most illusive and mystic of poets and expressed it with marvelous fidelity in music. He could not have sought better interpreters than Mme. Frijs, as well as M. Bailly, who played the viola part with utmost sympathy, and the extremely accomplished pianist, Heinrich Gebhard, of Boston, who made true poems of the accompaniments. Needless to say, the audience was thoroughly appreciative of what it heard and not slow to express that appreciation.

#### Institute of Musical Art

The directors of the Auxiliary Society of the Institute of Musical Art of the City of New York, Frank Damrosch, director, presented the Société des Instruments Anciens in recital on Saturday afternoon, February 15, in the hall of the institute, 120 Claremont avenue, New York. Mr. Casadesus and his artist associates were heard in a very charming program made up of original compositions for the ancient instruments upon which they play, comprising concerto for quartet of violas by Ph. Em. Bach; "Sonatine" for quinton (soprano viole) and harpe luth, by L. I. Franceur, rendered by Mr. Hewitt and Mme. Casadesus; "Divertissement," by Borghi, for viole d'amour, played by Henri Casadesus with quartet accompaniment, and "Concert Champêtre," by Mondonville, for quartet of viols and harpe luth.

In the intimate surroundings of the smaller auditorium the effects produced are more fascinating than in a large hall. The beautiful tone quality and perfect ensemble of the performers brought forth much sincere applause from the delighted audience, which consisted mainly of students and friends of the institute. Director Frank Damrosch addressed the artists in well chosen French, and in the name of the students thanked them for the great pleasure they afforded. He also described to the audience the peculiarities of the various instruments.

Following the musical program the guests remained for "tea" and were introduced to the distinguished French musicians.

#### Emma Russell-Hammell, Soprano

In the hall of the Edison shop on Fifth avenue, New York, Emma Russell-Hammell, soprano, and artist-pupil of Augusta Ohrstrom-Renard, gave a recital on Saturday evening, February 15, which was attended by a large and fashionable audience. Miss Russell-Hammell possesses a voice of great beauty and charmed the audience by her art, delivery and pure diction. Her program was made up of Italian, French, Swedish and English songs, comprising "Se tu m'amii," Pergolesi; "Batti-Batti," Mozart; "Shepherd, Thy Demeanor Vary," Old English; "Sonny Boy," Pearl C. Curran; "My Little House," Seneca Pierce; aria, "Charmant oiseau," Felicien David; "A des oiseaux," Georges Hue; "Nightwind," Roland Farley; "Polska," Old Swedish; "Angelus," Augusta Ohrstrom-Renard, and the "Shadow Dance" from "Dinorah," Meyerbeer.

One of the most important and effective numbers was Mme. Renard's "Angelus," which Miss Hammell sang delightfully. Lacy Coe assisted with three violin solos—"Ave Maria," Schubert-Wilhelmj; "Melodie," Pilzer, and "Country Dance," Kuzdo. J. Warren Erb accompanied sympathetically.

#### Philharmonic Society: Tchaikowsky-Wagner

Saturday's Tchaikowsky-Wagner matinee attracted a throng of listeners and of course they applauded the lovely and exciting music with unreserved vim. No political undercurrent was noticeable, and so far as is known, no one cabled to the Peace Conference after the concert, accusing the Philharmonic of propaganda by playing Wagner so well. Conductor Stransky put life and soul into his interpretations of Tchaikowsky's fourth symphony "Slavic March" and selections from "Meistersinger," "Lohengrin," "Tristan" and "Parsifal."

#### Irish Musical and Dramatic Club

At Aeolian Hall, Saturday night, the Irish Musical and Dramatic Club presented a real Irish program before a large and enthusiastic Irish audience. There was plenty of the "Wearing of the Green," and Irish melodies formed the most important part of the musical entertainment. The principal singers were John Finnegan and Vernon Stiles, tenors; Edward McNamara and Earle Tuckerman, baritones. The instrumentalists were George Halpin and Hans Kronold. Judge J. J. Rooney delivered an address on "Irish Music and Song."

#### Rubinstein Club: Florence Hinkle, Ernest Davis and Nina Wulfe, Soloists

The February 15 concert of the Rubinstein Club, Mrs. William Rogers Chapman, president, was given on the roof of the Waldorf-Astoria Hotel, with Florence Hinkle, soprano; Ernest Davis, tenor, and Nina Wulfe, violinist, as the soloists. Much enjoyed was Miss Hinkle's rendition of Sacchini's recitative and aria, "Pour mon bonheur," from "Oedipe a Colone," while Ward-Stephens' "Christ in Flanders" was so well received that the song had to be repeated. Fevrier's "Les Canaris de Verdun" was also encored. Nina Wulfe, a pupil of Leopold Auer, was heard to advantage in a Wieniawski concerto, Kottlow's andante and Saint-Saëns' "Rondo Capriccioso." Ernest Davis, a new singer, pleased with his renditions of songs by La Forge, Stanford and Puccini. Charles Albert Baker was the accompanist for Miss Hinkle, Mischa Kottlow for Mr. Davis, and W. A. Goldworthy for Miss Wulfe.

#### SUNDAY, FEBRUARY 16

##### Mischa Elman, Violinist

The Academy of Music, Brooklyn, was packed to the doors on Sunday evening, February 16, the occasion being

## The Stieff Piano



THE distinctive charm and decided individuality of

THE  
**Stieff**  
PIANO

is to the purchaser an asset of definite value

Catalogue furnished on request

CHAS. M. STIEFF  
Inc.

9 N. Liberty Street  
Baltimore, Md.

Established 1842

Mischa Elman's violin recital. Not alone was the seating capacity of the large auditorium taxed to its utmost, but the stage contained many hundred more to say nothing of the standees throughout the house. Hundreds were turned away unable to gain admission.

Despite the fact that a large contingent of renowned violinists have appeared in Greater New York during the past few years, Mr. Elman's popularity has increased. His drawing powers are extraordinarily large, and deservedly so, for the Elman tone, fire, temperament and individuality are factors which not alone fascinate, but thrill audiences in every instance. His program was made up of Mendelssohn's ever popular violin concerto; "Faust" Fantaisie, Wieniawski; "Adagio," Destlanes-Nachez; "Turkish March," Beethoven-Auer; "Serenade," Rachmaninoff-Elman; "Sicilians and Rigaudon," Francoeur-Kreisler, and Sarasate's "Gypsy Airs."

In his opening number as well as throughout the entire program, the artist played with that warmth and intensity which has always characterized his work. He was recalled innumerable times, and in addition to the trying program, he gave six encores. Joseph Bonime accompanied.

#### Symphony Society

At the Symphony Society concert, Walter Damrosch, conducting, at Aeolian Hall, Sunday afternoon, February 16, the novelty was an interlude from "Au Jardin de Marguerite" by Roger-Ducasse. Marguerite's Garden was a quiet place, according to the little program which Roger-Ducasse set for himself, and she must have been a Marguerite of later date than Goethe's lady to judge by the harmonic dress she wore. The tone poem was a quiet and agreeable nocturne with modern harmonies, of no special significance, but at least better than a good many others of the novelties that Mr. Damrosch brought back with him from France last summer. The principal orchestral number was the fourth Tchaikowsky symphony.

Mr. de Gogorza was the soloist of the afternoon, singing the arioso from "Le Roi de Lahore," Massenet, and two numbers of Berlioz' "La Damnation de Faust," others being played by the orchestra. Although the baritone's voice has quite lost the brilliance of youth, and shows considerable wear and tear, he is still the same fine artist as of yore.

Mr. de Gogorza was also the soloist with the Symphony Society at its Brooklyn concert on Saturday.

#### Société des Instruments Anciens

The Société des Instruments Anciens gave a recital at the MacDowell Club on Sunday evening, February 16, and a good sized audience enjoyed a most unique and delightful program. The novelty of the instruments as well as the beautiful effect produced seem always to attract, and the program from beginning to end was a notable one.

The MacDowell Club will present a recital of Armenian and Serbian music in March.

#### MONDAY, FEBRUARY 17

##### Fernando Carpi, Tenor

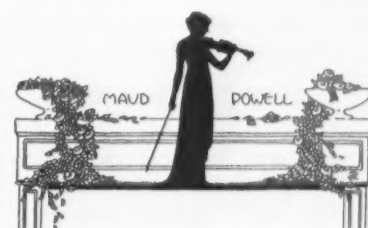
Unfortunately, the song recital of Fernando Carpi, at Aeolian Hall last Monday, ended within a short time of the hour at which the MUSICAL COURIER goes to press, and therefore this mention of his unusually artistic and successful concert must of necessity be brief. Mr. Carpi long ago has earned his right to be considered one of the best light tenors ever heard in New York, particularly as to his style, diction, taste, and musicianship. It is one thing to have a good voice, and quite another (and more desirable) matter to know how to use it like an artist, as Mr. Carpi does. That is why he was justified in giving a song recital, an ordeal which opera tenors as a rule avoid as they would a gas attack.

In the Carpi program, a very well selected one, were songs in the old and modern Italian styles, in French, and

in English, the three languages being dictioned by the singer with the utmost skill and effect. He put classical restraint and form into Pergolesi's "Nina" and Falconieri and Lotti numbers, and interpretative variety and emotional resourcefulness into the Calamani Sibella, Buzzi-Pecchia compositions. Duparc's "Phidyle," Debussy's "Romance," Delibes' "Bonjour, Suzon," and "Le Reve" from Massenet's "Manon," were delivered with typical Gallic grace, fluency, and sentiment. The English songs were by Cyril Scott, Leila Troland, Harry Burleigh, and Ronald. They wound up delightfully a singularly fine concert. Mr. Carpi has at one bound projected himself successfully into the concert field and should be in future demand for his art in that direction. The audience was exceptionally representative and discriminative and gave every evidence of pronounced enthusiasm.

#### The Clef Club

The Clef Club orchestra gave what it termed a real jazz entertainment Saturday night at Carnegie Hall. It was a novel program in the extreme and offered, among the many other things, Southern folksongs, negro spirituals, banjo sextets and trombone numbers. The concert was given in honor of Col. Bill Hayward and the 171 medal winning colored soldiers of the Fifteenth Regiment, as well as Lieutenant Europe and his celebrated soldier band. It was an interesting, really interesting, affair.



### One of the Big Five

Maud Powell is the only woman instrumentalist to make Red Seal Records for the Victor Talking Machine.

Elman  
Heifetz  
Kreisler  
Powell  
Zimbalist

Manager Maud Powell  
H. Godfrey Turner  
1400 Broadway, New York

## EUGENE YSAYE'S SON WOUNDED BY PISTOL

Father Finds Young Violinist Shot—Self Inflicted  
Wound Very Slight

Cincinnati, Ohio, February 15, 1919.

The Cincinnati music community was greatly shocked on Monday morning, February 10, to read in the morning papers of the accidental shooting of Gabrielle Ysaye, son of the famous Belgian violinist and director of the Cincinnati Orchestra. With a bullet wound in his left side the young musician was found by his father. Young Ysaye was lying on the floor of his bedroom, in his Ft. Thomas residence, across the river from Cincinnati, in the Kentucky highlands. His father, who had been aroused by the sound of the shot, found his son, partly dressed, with a revolver lying beside him. The elder Ysaye aroused the chauffeur of the house and summoned a doctor. Young Ysaye was found unconscious and was removed to Christ Hospital.

Eugene Ysaye found his son partly conscious when he reached him after the shooting and said that Gabrielle had told him that he was preparing to retire about three o'clock when he heard noises that led him to believe a prowler was seeking entrance to the house. He withdrew his revolver from beneath his pillow and in a manner which the elder Ysaye was unable to explain the weapon was discharged, the bullet entering the left side of the chest. The doctor pronounced the wound serious, but the

young man rallied within a few days and is now said to be well on the road to recovery.

Ysaye and his son leased the house of D. K. Weiskopf in Ft. Thomas a few months ago. Most of the highlands are in groves of trees, and a number of attempts at burglary have been made there, and it is said that this fact caused the young musician to believe burglars were trying to force an entrance to the house.

Eugene Ysaye was greatly moved by the misfortune of his son. He accompanied him to Christ Hospital, and then went to the Music Hall, where a popular concert was scheduled to be given under his direction by the Cincinnati Symphony Orchestra. He performed his work at the concert with a heavy heart and deep concern, but without in any way disclosing his worry in the performance given by the orchestra. Immediately after the concert he returned to the hospital to be with his son.

G. A. Aerts, Belgian Consul in Cincinnati and a warm personal friend of Ysaye, gave it as his theory that Gabrielle had slipped on a rug in the hall while rushing toward a window where he thought burglars were operating. The weapon evidently was discharged as he fell.

Gabrielle Ysaye with his two brothers served in the Belgian army at the outbreak of the war, but after a period of service he was sent to England, where his father had sought refuge when the invasion of the Germans began. Later he came to this country with his father and accompanied him to Cincinnati. He occupied the position of second concertmaster of the Cincinnati Symphony Orchestra.

### Orchestra Plays the "Pathétique"

The Cincinnati Orchestra gave the ninth concert of its season in Emery Auditorium February 14, with Leon Sametini, violinist, as soloist. The Tchaikowsky "Pathétique" was the principal feature and also was the source of wide interest, to see what its interpretation would be under the Belgian director. With his deep veneration for the classics, his appreciation of what is noble and beautiful in music and his natural sympathy for the heroic and fine in art, one might have anticipated Ysaye's treatment of the "Pathétique." And this anticipation was borne out by the performance given. Aside from its excellent moments the performance determined that the "Pathétique" is not and will not be in time one of music's great and outstanding works. The clarity and finesse of Ysaye's reading yesterday laid bare its shortcomings and threw upon it the merciless searchlight of genuine artistic analysis free from any sentimentality and trickery. At the same time Ysaye's performance lent certain portions of the work a nobility sometimes beyond the inherent value of the parts. The orchestra, as a whole, played the piece in a very commendable manner. Far more impressive were the performances of the "Coriolan" overture of Beethoven and the familiar "L'Après Midi d'un Faune" of Debussy, an exquisite pastel in which the finer feelings of the conductor were given opportunity for display. The soloist, Leon Sametini, is a violinist of splendid routine, excellent style and sterling musicianship. He was very successful and as an encore he played a piece by Ysaye called "The Snows of Yesteryear." The concert was repeated Saturday evening.

### Liszt's "Mazeppa" at the "Pop"

The largest audience of the season gathered in Music Hall Sunday afternoon, February 9, to hear the popular concert given by the Cincinnati Symphony Orchestra. A program of variety of moods was offered by Ysaye and played with the spirit and artistic discrimination which is characteristic of the orchestra's performances under his baton. The most ambitious number on the program was the symphonic poem, "Mazeppa," of Liszt, a work which is in the nature of a virtuoso piece for the orchestra. The graphic delineation of the program upon which it is based was effectively realized by the orchestra, even though the composition at this day sounds more pompous than sincere.

The concert began with Massenet's dramatic overture, "Phedre," which was exceedingly well played by the orchestra. The delightful ballet music from Gounod's "Faust" was bright and cheerful. The "Valse Triste," of Sibelius was very well done, and Gounod's "Funeral March of a Marionette" was popular as usual.

The soloist was Mrs. William A. Evans, a mezzo soprano of generous vocal endowment, who employs her material intelligently and who sings with artistic purpose. She did the lament of Lia from Debussy's "L'Enfant Prodigue" with fine color and a poignancy of expression reflecting the sentiment of the aria. As her second selection she gave the "Madame Bubble" scene from Edgar Stillman Kelley's "Pilgrim's Progress," a difficult task, which she accomplished with credit. Mrs. Evans was very warmly encored.

### Cincinnati Conservatory Notes

Conservatory Concert Hall was crowded to the doors at the song recital by pupils of John A. Hoffmann. This indefatigable voice teacher has brought out many fine talents and last Tuesday's program served to confirm his success. Many of the voices were new and heard in public for the first time on this occasion, while others are well known in Cincinnati and environs. Each participant showed aptitude for some particular phase of her art and several of the voices heard indicate promises of decided success in the broad sense of the word. The young singers had the benefit of Mr. Hoffmann's own accompaniments, which were in themselves an inspiration. Those taking part were Mary Christopher, Virginia Luck Berger, Marguerite West, Margaret Lockwood, Susie Stover, Edythe Mae Kelley, Lydia Martha Cleary, Marguerite Katenbrink, Louis Johnen, Maudie M. Moore and George Roth.

The Saturday matinee recitals have become an important feature at the Cincinnati Conservatory of Music and a large audience assembled at the latest event to hear the talents of the institution. Those participating were Harriet Julia Miller, Mary Buening, Edna Silverstein, Olga Marohn, Kemper Moore, Clara Silbersack, Elizabeth Jung, Sarah Lobnitz, Mrs. Kenneth Berger, Martha Weaver, Dale P. Chambers, Dorothy Richards, Jennie Dembinski, Mrs. J. A. Snyder.

The Covington Y. M. C. A. has established a series of concerts given for the returning soldiers and sailors. The programs are in the hands of Ethel Mann Ryan, chairman. The special soloists for the past week were Jack Silver-



LUIGI MONTESANTO,

Italian baritone, a new Metropolitan star this season. Montesanto has already appeared in "Traviata," "Bohème," "Aida," "Manon," "Madame Butterfly," "Tabarro," "Cavalleria," "Forza del Destino" and "Pagliacci." His fine voice and remarkable stage presence and acting have won many friends for him among Metropolitan audiences.

man, violinist; Irving Miller, baritone, and Violet Sommer, soprano, of the Cincinnati Conservatory of Music.

Each week the Cincinnati Conservatory of Music provides the base hospital at Camp Sherman with a concert company to give a series of programs in the various wards as well as in the Camp Sherman Community House. Those giving their services this week were Helen Moore, soprano; Irving Miller, baritone, and Ethel Mann Ryan, pianist and accompanist.

Mrs. Edgar Stillman Kelley spoke before the music section of the Woman's City Club, February 13. Her lecture constituted an auspicious opening of a series of musical causeries based on the orchestral programs of the week.

Pier Adolfo Tirindelli scored another notable success with his Conservatory Orchestra Thursday evening, the occasion being the first concert of the season. It was noted at the outset that the string section of the organization had been greatly reinforced. The volume was rich, the quality fine and the students demonstrated themselves equal to the virtuoso demands of the Goldmark "Sakuntala" overture, the MacDowell "Indian" suite and the "March Slav" of Tchaikowsky. Particularly colorful was Signor Tirindelli's brilliant presentation of the "Legend" and "In War Time" of MacDowell. Here the orchestra attained a high point of art and the conductor was recalled again and again by the audience, which completely filled the hall as well as the connecting vestibules. The soloists displayed true excellence. Violet Sommer, soprano (pupil of John A. Hoffmann), sang an aria from "Gioconda" with dramatic effect and artistic understanding, her voice pleasing particularly by its freshness. Freda Slaughter (pupil of Jean ten Have) played the Mozart A major violin concerto in classic style. Bettie Besuner (pupil of Theodor Bohlmann) was applauded for her brilliant virtuoso playing of the Liszt E flat piano concerto. Her technic is finely developed. It was a very beautiful performance of the work. Signor Tirindelli supplied the soloists with tactful accompaniments. R. F. S.

## FELIX GARZIGLIA

PIANIST

Will shortly open a studio in New York. For information address care of Haensel & Jones, Managers, Aeolian Hall, 33 West 42nd Street, New York. . . . he has fully caught the evanescent and elusive charm of his countryman, Debussy, whose music he plays better than any one else heard in New York of late.—New York Herald, Nov. 30, 1918.

## GENIA ZIELINSKA

COLORATURA  
SOPRANO

Management: WILLIAM THORNER  
209 West 79th Street - New York City

## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.

"In All He Did, He Excelled."—Post

## LAMONT TENOR CHICAGO OPERA COMPANY IN NEW YORK

### Tribune:

Lamont is an American tenor and an excellent one, whose voice carries well, is of pleasing quality and firm in texture. Moreover, he uses it with discretion. In fact, no tenor had ever looked or acted the part of Pinkerton better than he, while he sang it with fervor.

### Times:

Lamont has temperament and excellent vocal resources. Last night, with Miura, Lamont sang the "Chrysanthemum" love duet to admiration. He is the clearest voiced young tenor heard in this opera in years.

### Herald:

Lamont, giving his music with beauty of voice and lyrical and dramatic realization of its possibilities, once more proved himself to be one of the best young tenors on the operatic boards.

### World:

Lamont captured the artistic honors of the evening by his achievements of singing and acting. Here is an American tenor whose intelligence and gifts are of a high order. He was one of the trio chiefly responsible for the thrilling effect of last night's first act climax that sent the audience into the sort of spontaneous enthusiasm seldom witnessed.

### Post:

Lamont, an American tenor, has a better voice and more vocal art than any of the imported tenors now in this country, excepting Caruso. In all he did, he excelled.

### Evening Sun:

Lamont's duet with Miura reaped a whirlwind, full of surprise and applause.

### Evening Telegram:

Lamont once again proved himself one of the best young tenors in opera.

### New York Telegraph:

Lamont seems to loom now as another of Campanini's brilliant "finds" and it is pertinent to remark here that of all the American tenors who have yet essayed grand opera roles in Italian, the lingual beauties, tonal emphasis and dulcet diction of that most musical of languages come most naturally and the most eloquently from his lips.

Management: MUSIC LEAGUE OF AMERICA, Inc.  
One West Thirty-fourth Street, New York



# OPINIONS OF THE PRESS

## Fulton County Has Large Orchestra

The Philharmonic Society of Fulton County, with Victor W. Smith as conductor, is a symphony orchestra of fifty-four musicians, and the present month finds the organization in the midst of the first series of symphony orchestral concerts ever produced in Gloversville, N. Y. Three concerts have been given with three excellent artists as soloists—Elias Breeskin, Mario Laurenti and Sara Borni. The aim of the Philharmonic Society is to develop music and things musical in Fulton County and to further the advancement of music in America. That the organization is succeeding is attested by the following press comments:

(Headline) Tremendous success scored by Philharmonic Orchestra. First concert of the season was a revelation to music lovers and each number was greeted with tumultuous applause. Local musicians prove their versatility by presenting program designed to suit all tastes in a manner deserving of highest commendation.—Gloversville and Johnstown Morning Herald, December 9, 1918.

The concert was successful from every standpoint, and the success which attended yesterday's event speaks volumes for the response which will greet the four remaining numbers. Everything about the affair passed off smoothly, and those in charge and those who took part are deserving of unstinted praise.—Leader-Republican, December 9, 1918.

Throughout the entire program the string work in the orchestra was of the highest order.—Leader, January 6, 1919.

The second concert in the series proves to be an even greater success than the first.—Herald, January 6, 1919.

Lured out of doors by the fine weather of this remarkable winter, attracted by a program unusually varied and interesting and a star from the Metropolitan Opera House (Marie Laurenti) as soloist, the largest audience of the season gathered at the Globe Theater yesterday afternoon for the third concert of the series given by the Philharmonic Society of Fulton County.—The Morning Herald, February 3, 1919.

## Sundelius in "Le Coq d'Or" and "L'Oracolo"

Rimsky-Korsakoff's "Le Coq d'Or" is one of the operas in which Marie Sundelius, "the soprano with the golden voice," has achieved well earned success at the Metropolitan Opera House. After the first hearing during the present season of this unique work, on January 20, the critics on the New York dailies had the following laudatory comments to make in regard to Mme. Sundelius' singing:

Mme. Sundelius was again gloriously vocal in the warnings of the Golden Cock.—Globe and Commercial Advertiser.

Marie Sundelius was thrilling in her pronouncements of the warnings of the Golden Cock.—Evening World.

Her warning and reassuring cries were eloquently sung by Marie Sundelius in the Golden Cock's music.—Evening Mail.

There was artistic pleasure of the highest order in the singing of Marie Sundelius as the Golden Cock.—H. E. Krebbs, Tribune.

Marie Sundelius sang the trying music of the Golden Cock with rare skill.—James Gibbons Huneker, Times.

Several additional criticisms are given below covering Mme. Sundelius' appearance on February 1 in "L'Oracolo": Marie Sundelius sang the role of Ah Yoe beautifully.—Times.

Marie Sundelius sang Ah Yoe excellently.—Sun.

Marie Sundelius was Ah Yoe in "L'Oracolo," giving great pleasure, as she never fails to do, with the crystal purity of her tone.—Evening Mail.

"L'Oracolo" was heard with manifest delight because of the excellence of the acting of Mr. Scotti and the singing of Marie Sundelius.—Tribune.

## Marie Sidenius Zentdt Remembered in Lincoln

The following, from the Lincoln (Neb.) Star, attests to the lasting impression made in that community by Marie Sidenius Zentdt, the Chicago soprano now in New York City, where she is coaching with Herbert Witherspoon:

Some one asks if Julia Claussen, the Swedish singer, who gave the beautiful concert for the Matinee Musicale last Monday, had not appeared in Lincoln a few years ago. "I do not recall the name of the Swedish singer to whom I refer," says the lady making the inquiry, "but I believe she was from Chicago. She had a fine voice."

There are many singers of Swedish birth before the public, and several have appeared in Lincoln in recent years. Mme. Claussen had not sung in this city before. Olive Fremstad, like Mme. Claussen, an operatic singer of Wagnerian roles, may be the one to whom reference is made. Mme. Fremstad sang in Lincoln in October of 1915. About three years ago a Swedish soprano from Chicago, Marie Sidenius Zentdt, gave a fine concert at the Temple. Two men singers of that nationality, Albert Linquist, tenor, and Gustav Holmquist, basso, also sang in this city in recent years.

## St. Paul Critics Laud Daisy Nellis' Art

\* Daisy Nellis, the young American pianist, who is touring the Middle West and scoring success after success, has been spoken of by the critics of St. Paul, Minn., as follows:

Daisy Nellis is a pianist of high ideals and distinguished accomplishments. She played a study by MacDowell and a Liszt rhapsody with the most enjoyable facility, understanding and musical refinement. An encore—a sort of tarantella movement—was quite exquisite in its rippling delicacy.—Pioneer Press.

Daisy Nellis, pianist at the Orpheum this week, was formerly on the concert stage and emphatically does not agree with critics who say that a concert artist lowers his or her standard by going into vaudeville. "Fifteen or twenty minutes of good music is often appreciated by people who would be bored to death by a whole evening of it," she argues.

"This is my second season in vaudeville," says Miss Nellis, "and I have never played anything that I would not have played in concert work."—Dispatch.

It is a delightful relief to hear a pianist without mannerisms or vaudeville eccentricities on the vaudeville stage. Daisy Nellis, on the Orpheum program this week, is such a one. She plays exquisitely and does not resort to a single time tried trick to gain applause.—Daily News.

## Amparito Farrar Delights Utica

Amparito Farrar, the charming and youthful American soprano, gave "a very delightful evening, close to ecstasy," according to the Utica Observer, when she appeared in that city on January 21, under the auspices of the Knights of

Columbus. The critic on the Observer then went on to say:

In voice and personality she has talent and charm that endear her to an audience and give her a high place as an artistic singer of songs that reach the heart. To use a prosaic term, Miss Farrar made a "hit" with her lyric soprano voice and, too, in the subjects of her songs. Her voice is not deep, but it reaches out "horizontally" and into the hearts of her audience. In her second group of songs her voice was warm and flexible and here was real expression. "My Love Is a Muleteer" and "Clavelitos" were popular numbers, and as an encore to the latter Miss Farrar sang a sweet little thing called "Dreams." "There Are Fairies at the Bottom of Our Garden" and "The Thunder Eagle" were each vividly and dramatically rendered. As an encore Miss Farrar sang "Madelon," a French marching song which she has often sung for the French soldiers.

Graceful, good looking and perfectly at ease before an audience, she was right at home with everybody from the beginning to the end of her program. Her diction was perfect, and every number was delightfully rendered and thoroughly enjoyed.

The Utica Press of January 22 wrote as follows:

Miss Farrar's second group of songs seemed to be the favorite, and in "The Floods of Spring," by Rachmaninoff, and "My Love Is a Muleteer" she pleased the audience greatly. The selection "Clavelitos" was characteristic, requiring very rapid utterance, yet she enunciated everything distinctly with the ease which comes of training. The concluding number, "The Thunder Eagle," was a fine composition and was given with much dramatic power.

## Peterson Explains Songs Before Singing

That May Peterson's recent appearance at the Detroit Arcadia, under the auspices of the Central Concert Company, proved to be one of the most enjoyable and altogether satisfying events of the present musical season in that city is evidenced by the following comments taken from the Detroit papers:

Miss Peterson was an attractive figure in gold and blue, who sang her songs intelligently and displayed a clear, pure lyric soprano voice. She had a pleasant way of explaining some of her songs in a few well chosen words without being tedious, and her bright manner and evident desire to please won her the thorough friendship of the audience. . . . As good a comment as any on the measure of Miss Peterson's success with her audience is the notation that she made a triple encore response after her final group.—Detroit Free Press.

When Miss Peterson played her own accompaniment for "The Lass with the Delicate Air," and when she made a pretty grimace over "Fair Germany" in "The Cuckoo Clock," her auditors applauded her to the well known echo.—Detroit Journal.

Miss Peterson's voice is a beautiful soprano, rich and full bodied, and in the medium scale particularly well placed, pure, limpid and expressive. She is also a woman of fine appearance and gracious manner. In addition to having a fine voice she also possesses a command of the technic of vocalization which is readily shown in the intelligence of her interpretations.—Detroit Times.

FLORENCE EASTON SOPRANO { Metropolitan Opera, N.Y. Chicago Opera, Chicago Royal Opera, Berlin Covent Garden, London } FRANCIS MACLENNAN TENOR  
Management: HAENSEL & JONES, Aeolian Hall, New York

HARRIET WARE Concerts booking for March tour with John Barnes Wells, Tenor through the Middle West :-: :-: Management: LEE KEEDICK, 437 FIFTH AVE., N. Y. Tel. 2340 Murray Hill

RAFAELO DIAZ TENOR Metropolitan Opera Company Available for Recital, Oratorio, Festival Management: METROPOLITAN MUSICAL BUREAU, Aeolian Hall, 33 W. 42d St., New York

# ALMA PETERSON

## SOPRANO

With Chicago Opera Association

## CONCERT ORATORIO RECITAL

Address: CHICAGO OPERA ASSOCIATION

Auditorium Building, Chicago or Lexington Opera House, New York



Photo by Moffett, Chicago.

## Hamill Gives East Liverpool Recital

Margharita Hamill, soprano, gave much pleasure to a throng of East Liverpool, Ohio, music lovers that filled the high school auditorium on January 23. There were songs of love and songs of patriotism, and the male chorus of East Liverpool, under the direction of Lysbeth Hamill, added to the enjoyment of the evening. This appearance was a distinct success for Margharita Hamill, and in referring to her art the Evening Review of that place said:

She sings with an ease and grace and simplicity which are attributes of only the truly great. She is a finished and accomplished artist in whom all qualities seem to have reached perfection. The clarity of her enunciation, the delicacy of her phrasing, the spontaneity with which she enters into the spirit of the song she interprets, the magic splendor of her lower tones and the lovely, silvery quality of her upper register are all worthy of extended comment. . . . Miss Hamill is one of the great sopranos of the day, yet her art is so subtle . . . that it casts about her a delightful air of simplicity which almost baffles description.

## Nevin and Hamilton Sing "The Messiah"

The Mozart Club, of Pittsburgh, sang "The Messiah" for the thirty-third time in as many consecutive years in the Carnegie Music Hall on January 21. It was an all-Pittsburgh performance, and was a highly creditable one. The chorus sang with volume and authority, and the solo-

(Continued on page 40.)

## American Red Cross

needs song leaders in Reconstruction Hospitals in Lake Division (Ohio, Indiana, Kentucky.)

A real patriotic service for those who have done their bit. Salary and expenses.

## AMERICAN RED CROSS

Bureau of Camp Service  
2121 Euclid Avenue - Cleveland, Ohio

# THE STEINWAY PIANO

stands unapproached in any of the cardinal and essential features which endear it to the artist and the music-loving public the wide world over. It is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects. Its sound volume is overwhelming, its tone qualities are bewitching and entrancing beyond measure and beyond praise, —they are the marvel of performer and listener alike. Withal, THE STEINWAY PIANO has no equal for endurance; it will far outlast any other piano. And, what is more, its price is but little higher than the price of other good pianos.

Catalogue and prices  
on application.

Inspection invited.

**STEINWAY & SONS**  
**STEINWAY HALL**  
107-109 East 14th St., New York

## RACHMANINOFF CAPTIVATES PROVIDENCE AGAIN

His Playing of Liszt Wins Him Much Applause—Other  
Concerts—Notes

Providence, R. I., February 7, 1919.

We cannot recall ever having heard in this decade such gigantic playing of the Liszt second rhapsodie as Rachmaninoff gave us on Sunday last. The entire audience sat spellbound, scarcely realizing that the perfect chords and tones they were hearing could be anything but a dream. In fact, the whole program was given an absolutely perfect rendering. Especially pleasing was the Rachmaninoff group and the Chopin waltzes and nocturnes which were given as encores. The program follows: Thirty-two variations, C minor (Beethoven), caprice (Dandrieu-Godowsky), gigue (Loelly-Godowsky), pastorale, caprice, waltzes (Sclatlatti-Tausig), "Voices of the Forest" and "One Lives Only Once" (Strauss-Tausig), "Polichinelle" (by request), melodie, preludes D minor, C sharp minor, polka de W. R. (by request) (Rachmaninoff), rhapsodie No. 2, cadenza by Rachmaninoff (Liszt).

### Wilfred Gives Novel Folksong Concert

Thomas Wilfred, a singer of folksongs and a player of the arch lute, appeared at the Elk's auditorium on January 17, before the Providence Plantations Club. Mr. Wilfred is a Dane who has studied in his own country, in Paris and London, and has spent many years searching for the origins of folksongs, spending days in the attics of libraries of Europe, sometimes to find only dust, other times to come across a little bundle of parchment containing the gem of a song. The lute player told the story of each song as he came to it and described the first primitive lutes and the adaptations that have been made from it in the course of generations as men's desires to express through music have grown stronger. In his search for songs he has gone into the out-of-the-way farms in his own country, to the smoky little huts of peasants, to the camps of strolling gypsies from the Caucasus, to the libraries of Europe. His program, which follows, was the best proof of the success of his search: "Summer is icumen in," "Come, Lasses and Lads," "I'm Seventeen Come Sunday," "Ye Golden Vanities," English XIII-XVII century; minuet, gavotte, solo for arch lute, "Agnete and the Merman," "The Three Rascals," Danish XV century; "Avec mes sabots," "Brave marin," "Le Joli Tambour, old French, "O no, John," old English.

### Irene Williams Makes Debut

Irene Williams, soprano, made her Providence debut in Memorial Hall, January 17, with the University Glee Club, singing an aria from "Mefistofele," Boito; "Internos," Macfadyen; "Song of India," Rimsky-Korsakoff; "Summertime," Ward Stephens; "My Heart Is a Lute," Huntington Woodman; "Little Birdies," Buzzi-Peccia; "Sylvia's Lullaby," Reinold Herman; and "Rondel of Spring," Frank Bibb. She was greeted with tumultuous applause before and after every number which she justly earned with the beautiful fresh voice that she displayed. The club under the continued directorship of Berrick Schloss is singing better than ever, recording the fact that Mrs. Schloss is a chorus trainer of much ability.

### Notes

The Cranston Constabulary Band of eighty pieces under the direction of Frank C. Church has been in great demand of late, having filled several engagements outside the city as well as playing at the big Ratification Rally at the Majestic Theater on January 26.

Mme. Charbonnel, Loyal Phillips Shane and Geneva Jeffers also figured in a war benefit concert on the same evening and were as always very warmly received. It was a pleasure to listen to three of the best local artists all of whom have about outgrown this town and are now seeking fame in other cities.

The Boston Symphony is doing splendid philanthropic work, which was outlined in our last letter. There were one hundred student tickets sold for the last concert at fifty cents each. Arthur Hackett, too, was warmly received as soloist and sang Handel's "Deeper and Deeper Still," recitative, and "Waft Her Angels," aria, from "Jephthah," and for a second number, "Those Joyous Airs" and "O Time That Is No More," from Debussy's "Prodigal Son." M. Rabaud received an ovation after the orchestral rendition of his own "La Procession Nocturne," a symphonic poem after Lenan.

Josef Hofmann is scheduled for March 9, Galli-Curci for March 23, Carolina Lazzari and Rudolph Ganz, April 6; Frederick Fradkin's first solo appearance will be with the Boston Symphony's next concert on March 11.

C. H-W.

### Excellent Recital by Klibansky Pupils

There was a large attendance February 11 at the auditorium of the West Side Y. M. C. A., New York, to hear a recital by pupils of Sergei Klibansky. Eight singers appeared on the program, and they displayed the same ease of voice production, excellent breath control and attractive stage presence. At the beginning of the program Cora Cook sang an Italian air by Puccini in good style; she has a contralto voice of wide range and beautiful quality. Martha Hoyt has a very pretty soprano voice, and in Haydn's "She Never Told Her Love" showed that she knows how to use it. A contralto of great promise is Ruth Percy; she has an excellent organ, personality and interpretative talent. Suzanna's difficult aria from "Le Nozze di Figaro" was sung by Elsie Duffield with beauty of tone and artistic understanding. A young and attractive coloratura soprano, Virginia Rea, sang Proch's theme and variations, and displayed a brilliant voice and much skill in her florid passages, her staccati deserving special mentioning. Charlotte Hamilton sang a Handel aria; she uses her fine contralto voice well, and sang with authority. A Norwegian singer, Borghild Braastad, pleased with three songs in her native tongue and in Worrell's "Song of the Chimes"; she has a soprano voice of sympathetic quality, and her interpretations were imbued with artistic intelligence.

At the end of the varied program Lotta Madden ap-

peared in a group of songs. Since heard at one of Mr. Klibansky's pupils' concerts, about three years ago, Miss Madden has developed into an artist who has met with general praise and recognition at her recitals in Aeolian Hall. She was mentioned on the program as assistant teacher to Mr. Klibansky. Under his guidance she has developed her beautiful voice and art, and of his method she is an ideal exponent. She was enthusiastically applauded and had to give encores.

Louise Keppel and George Roberts were capable accompanists.

## WHAT THE JURY THINKS

### "Lucia," February 7

<i>Herald</i> Dolci trends the boards with grace and authority.	<i>Tribune</i> He lacks distinction of manner and bearing.
<i>Herald</i> There was no tendency to flatness. (Galli-Curci.)	<i>Tribune</i> Alas! She continued her differences with the pitch and she was flat far too often.
<i>Herald</i> (See above.)	<i>Times</i> Her deviation from normal pitch persists.
<i>World</i> Dolci surprised his hearers by showing he knew how to use his voice.	<i>Times</i> He has a plentiful lack of taste and finesse.
<i>American</i> Dolci is also master of the finer and more delicate persuasions of bel canto . . . he can also spin a tone in mezza voce and let it expire in a gossamer thread of sound.	<i>Tribune</i> In mezza voce, Dolci's voice acquires a white quality which American audiences do not admire.
<i>American</i> Imagine a singer who combines in a measure the characteristics of Bonci and Caruso with musical scholarship, and you have Dolci.	<i>Sun</i> His general style was not one of great refinement and there was little evidence of dramatic instinct in his performance.
<i>Times</i> One might call Dolci a tenore sforzando, so ringing are his high tones.	<i>American</i> In lofty altitudes the gloss was slightly veiled.
<i>Herald</i> Additional distinction was given to the performance by the fact that the conductor was Cleofonte Campanini, and the result was that Donizetti's music could not have been better played or sung.	<i>American</i> There were moments when the orchestra, forceful and incisive under the lash of Campanini's baton, overshadowed the voices unduly.
<i>American</i> Dolci has intelligence. He has temperament and dramatic feeling. And he understands how to use his natural talents as a medium of emotional expression.	<i>Journal</i> In the matter of style he is still within the realm of first principles.

## TERESITA CARREÑO

Assistant for many years to her mother, the

### Late Mme. Teresa Carreño

has opened a studio in New York  
where she will teach her mother's  
ideas of piano technic and interpretation

Address by mail only

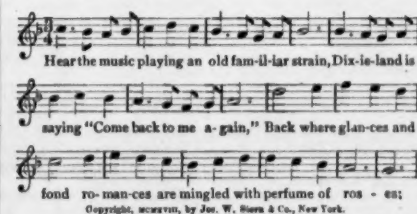
Steinway Hall, 109 East 14th Street - New York

## The Ballad Classic

A Beautiful Song for  
Concert or Drawing Room

## Kentucky Dream

Composed by S. R. HENRY and D. ONIVAS  
English Lyrics by FRANK H. WARREN French Lyrics by AGNETTA FLORIS



KEY F Suit for  
Soprano - Contralto  
Tenor - Baritone KEY E♭

JOE. W. STERN & CO.  
102½ WEST 38th ST. NEW YORK CITY



**Grace Whistler Artist-Pupil Heard in Oratorio**

Amy Staab, a promising young dramatic soprano pupil of Grace Whistler, was unusually successful in her appearance in "The Holy City," an oratorio by Gaul, which was given at the Lutheran Bethlehem Church, of Brooklyn, N. Y., on Sunday evening, January 26. Other participants in the performance were Grace Whistler, con-



AMY STAAB.

tralto, Norman Arnold, tenor, and Alfred DeMandy, baritone, with Conrad Forsberg at the organ.

Miss Staab possesses a rich voice of pleasing timbre, which shows the careful training that has been hers. She sang with feeling and made a decidedly effective impression upon her audience. Mme. Whistler's voice added considerably to the excellence of the oratorio. It is a lovely voice and the singer, whose experience in the oratorio, operatic and concert field has been extensive, sang with her accustomed skill. Mr. Forsberg's chorus lent valuable support to the work.

**Czecho-Slovak Orchestra at Chu Chin Chow Ball**

One of the most successful features of the Chu Chin Chow ball, which was held recently at the Hotel des Artistes, was the music furnished by the Czecho-Slovak Orchestra. A novelty was the playing of an instrument called the tamburitza, a kind of guitar made out of a turtle shell and played with a paper pick. The features of the pageant were "The Dance of the Freed Slave," by Lubowska, and "The Victory Dance," by Eva Burrows Fontaine. The ballroom was decorated in Russian draperies loaned from

the collection of Sasha Votichenko, the well known composer, who directed and designed the "Russian Gypsy Pageant," which was one of the most artistic presentations of the season.

**Laurenti an Admirer of Many Arts**

Mario Laurenti, a young Italian baritone, was born in the old and romantic city of Verona, where Shakespeare found subjects for several of his great dramas. When Mr. Laurenti was a high school student he left Verona for Germany and Paris, and diligently pursued his musical career and also devoted much of his time to mechanical engineering, an activity in which he is tremendously interested. He is also a great admirer of painting, antiques, and literature. Since coming to America the baritone has appeared in opera on numerous occasions. He sings the part of Lucagnolo in Leroux's "La Reine Fiammette," one of the novelties in this season's repertory at the Metropolitan. Boston recently had the pleasure of hearing Mr. Laurenti in joint recital with Caroline Hudson Alexander, when he sang very effectively several French and Italian songs. About two weeks ago the baritone appeared as soloist with the local orchestra in Gloversville, N. Y.

The accompanying photograph was taken during the past summer when Mr. Laurenti was vacationing with friends at Chestnut Hill, Mass. Music, automobiling, golfing, boating, and having a good time generally during that period prepared the baritone for a strenuous 1918-19 musical season.



MARIO LAURENTI,  
Snapped at the beautiful  
summer home of friends of  
the baritone's at Chestnut  
Hill, Mass.

**Elsa Fischer Quartet Doing Patriotic Work**

The Elsa Fischer String Quartet, which (since the beginning of the war and after the armistice had been signed) found great pleasure and satisfaction in entertaining the soldiers at various camps and in debarkation hospitals, appeared on Saturday evening, February 1, at Debarkation Hospital No. 3, where the members offered a program arranged by the wounded heroes,



ELSA FISCHER STRING QUARTET.

who found great comfort in the selections rendered and in the sincerity of the young artists.

The ladies played in several wards, and in every instance were requested to "come soon again." The captain in charge, who noticed the soothing effect produced, requested the quartet to play in a ward where the most dangerously wounded soldiers are housed, and as he expressed it later, "They grew more and more cheerful after each number."

**Mrs. Snyder Appreciated by Pupil**

This is the letter one of the prima donnas of Gallo's San Carlo Opera Company has written to her teacher, Mrs. Frederick Snyder, of St. Paul:

My Dear Mrs. Snyder:  
I wish I could tell you how much it meant to me to be with you in St. Paul. The work I did with you was invaluable, for you are able without a moment's hesitation to put your finger on any fault and what is more wonderful, to correct it immediately. One has the knowledge when studying with you, that you know what you are doing—that it is the truth about singing, not beating about the bush or stumbling blindly in the dark.  
Please come to New York and establish a permanent studio there, dear Mrs. Snyder. With many thanks for all you have done for me,  
Devotedly yours,  
(Signed) ESTELLE WENTWORTH.

**Clark Scores with "The Americans Come!"**

Fay Foster has just received a letter from Charles W. Clark, in which he tells her "The Americans Come!" made a huge hit at his late annual recital in Chicago. Over one thousand people were turned away on that occasion.

**FRIEDA HEMPEL**

PRINCIPAL COLORATURA SOPRANO  
METROPOLITAN OPERA COMPANY  
For dates and terms address  
Management of Frieda Hempel, 95 Madison Ave., New York  
Tel. Mad. Sq. 611 Steinway Piano Used

**STEFANO DI STEFANO**

SOLO HARPISIT. Grace Church, New York City. Studio: Grace Church  
Personal Address: 215 Second Ave., Pelham, N. Y. Tel. 2050 Pelham

**FLORENCE KENISTON**

SOPRANO  
RECITALS, CONCERTS AND OPERA  
168 West 75th Street New York City

**Emilio A. ROXAS**

Vocal Instruction  
For past three years coach to GIOVANNI MARTINELLI,  
2331 Broadway (cor. 80th St.), N. Y. C. Appointments by mail only.

**Alfredo Martino**

TEACHER OF ROSA PONSSELLE  
Author of the book, "The Mechanism of the Human Voice."  
It will be sent anywhere in the United States on receipt of  
price, 25 cents.  
Voice Trial by Appointment.  
Address Mrs. Blodgett, 8 East 85th St., New York

**LYDIA LINDGREN****SOPRANO**

MANAGEMENT:  
R. E. Johnston, 1451 Broadway, New York

**MRS. EDWARD MacDOWELL**

Programs of MacDowell Music  
Management: Gertrude F. Cowen, 1451 Broadway  
New York  
Proceeds of these recitals revert unreservedly to the MacDowell  
Memorial Association.

Steinway Piano  
(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H.,  
in 1919. Everything pertaining to the programs for that occasion  
must be referred to the N. F. M. C. executives, Mrs. MacDowell  
standing ready to carry out the dispositions of that association only.)

**M. E. SODER-HUEGK**

THE EMINENT VOICE TRAINER AND COACH.  
Maker of many singers now prominent before the public. Famous  
for her correct Voice Placement and Tone Development. Engage-  
ments secured.  
Classes for Teachers, Artists and Students now in session.  
Metropolitan Opera House Studios 1425 Broadway, New York  
Phone 6221 Bryant Write for particular

**J. E. McCORMICK** Contralto

79 West 73rd Street, New York

Phone 6143 Columbus

**THE BILTMORE  
FRIDAY MORNING MUSICALES**

Management Mr. R. E. JOHNSTON

November	December	January	February
8 and 22	6 and 20	10 and 24	7 and 21

Frances Alda	Giovanni Martinelli
Enrico Caruso	Marguerite Namara
Anna Case	John O'Sullivan
Guido Ciccolini	Arthur Rubinstein
Mischa Elman	Andres de Segura
Anna Fitzg	Toscha Seidel
Amelita Galli-Curci	Jacques Thibaud
Rudolph Ganz	Cyrena van Gordon
Leopold Godowsky	Ganna Walska
Louis Gravenius	Carolina White
Marie Kryl	Winston Wilkinson
John McCormack	Eugene Ysaye

Subscriptions may now be ordered from  
R. E. JOHNSTON, 1451 Broadway, New York.  
Telephone 608-609 Bryant.

Subscription price for Reserved Seats \$20, and Boxes  
\$150 for the eight concerts. Price for seats for single  
concerts \$3, and Box seats \$5, plus 10% War Tax.

KNABE PIANO USED

THE HIGHER TECHNIQUE OF SINGING  
**W. HENRI ZAY** Author of the Unique Book of Voice  
 "The Practical Psychology of Voice," pub. G. Schirmer  
 Complete vocal method Studio: 50 West 67th Street



**RENATO ZANELLI**  
 105 West 54th Street New York

**William S. BRADY**  
 TEACHER OF SINGING  
 Studio: 154 West 72nd St., New York Telephone Columbus 1311

**ARTHUR SHATTUCK**  
 PIANIST

Secretary Margaret Rice, 325 Oakland Ave., Milwaukee, Wis.  
 STEINWAY PIANO USED

**CARL BEUTEL**  
 American Pianist and Composer

Director Conservatory of Music, Nebraska Wesleyan University, Lincoln, Neb.

**Florence Macbeth**  
 PRIMA DONNA COLORATURA  
 Chicago Grand Opera

Personal Management: DANIEL MAYER, 1446-8 Aeolian Hall, N. Y.  
 Phone, Murray Hill 3110  
 Booking Season 1918-19

**EDGAR STILLMAN KELLEY**  
 STEINWAY HALL - NEW YORK, N. Y.

**CARL RIEMENSCHNEIDER**  
 PIANIST  
 (with LESCHETIZKY 1903-06)  
 STUDIO: 722 The Arcade, Cleveland, O.

"AMERICA FIRST"  
**ANNIE LOUISE DAVID**  
 Was born in AMERICA. Educated in AMERICA.  
 Uses a Lyon & Healy Harp made in AMERICA.  
 Is making a specialty of playing at her recitals compositions by AMERICAN composers, the principal one being a Concerto for harp solo and orchestra, by Margaret Hoberg. Tour now booking through AMERICA under AMERICAN Management of Lee Keedick Lecture and Musical Bureau  
 437 Fifth Avenue, New York W. C. Glass, Booking Manager



**JOHN McCORMACK**  
 In America Entire Season 1918-19  
 EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER  
 D. F. McSweney, associate manager  
 511 Fifth Ave. (Postal Life Bldg.), New York  
 Steinway Piano Used

**HERMANN KLEIN**  
 Teacher of Some of the Most Successful Singers Now Before the Public

Co-Editor, Garcia's "Hints on Singing";  
 Author, New English Version of "Carmen";  
 Translator, Metzler's Mastersongs, "Lieder in English."

40 Avenue Road, Regent's Park, N. W., London

**OSCAR SAENGER**  
 "RECOGNIZED INTERNATIONALLY AS ONE OF THE GREATEST AUTHORITIES AND ONE OF THE MOST SUCCESSFUL VOICE TEACHERS OF THE PRESENT DAY."

Address L. LILLY, Secretary 6 East 81st Street, New York  
 Telephone 687 Lenox

### Josy Kryl Scores Success with Orchestra

A young and gifted American violinist is Josy Kryl, a daughter of the prominent bandmaster and musician, Bohumir Kryl. Miss Kryl is at present on tour throughout the country and appeared recently as soloist with the Cincinnati Symphony Orchestra, Eugen Ysaye conductor, winning a huge success. Miss Kryl's appearance with this orchestra under the baton of the violinist-conductor, had added interest in that she is a pupil of the great Belgian master, that this was her first appearance in her native land under her instructor's conductorship, playing numbers from Ysaye's illustrious pen.

Miss Kryl, born in Indianapolis, Ind., is but twenty years of age and undoubtedly is one of the most promising young American violinists. In early childhood, Miss Josy began the study of the violin under local instructors and the careful guidance of her parents—she comes from a very musical family—later going to New York, where she studied under well known American violinists. Her father sent her to Brussels at the tender age of fifteen and there she studied with Ysaye, becoming a member of his famous master class. There she remained until the outbreak of the war in 1914. Miss Josy was the last pupil to receive instruction from the Belgian master and it was under his guidance that she made her escape from the war ridden city to Ysaye's seaside home. They remained there but a short time, being compelled to flee to London. After a short stay in England, Ysaye with Miss Kryl and several other musicians came to America, where Miss Kryl again took up her studies, but this time with Professor Auer in New York. At the outbreak of the war Miss Kryl's progress was so remarkable that Ysaye prophesied a most brilliant career for the young violinist.



JOSY KRYL.

Plans were made for her future which, of course, were abandoned on account of the war. When Ysaye organized a master class at the Cincinnati Conservatory of Music, similar to his Belgian classes, the gifted Miss Kryl again became a student of her former tutor. She is a great favorite of Ysaye, who shows great interest in this young and talented girl's future.

### Harold Morris, a Rothwell Pupil

Some time ago the daily and musical press brought news of the success of an orchestral work written by Harold Morris, who in his initial effort had demonstrated himself to be the possessor of unusual creative gifts. No less a musical personage than Eugen Ysaye sponsored the work and it was brought out under the most auspicious conditions by the Cincinnati Symphony Orchestra. New York concert-goers are now to hear the work at the opening March concert of the Philharmonic Society under Josef Stransky, and will thus have an opportunity of forming their own critical judgment as to its artistic merits.

In the press comments on the "Poem" there was complete unanimity as to the unusual technical facility displayed by Mr. Morris in handling the orchestral apparatus, and it has now become known that this was acquired during a long and serious study of the principle of orchestration in the New York studio of Walter Henry Rothwell. For two years Mr. Morris applied himself to the technic of orchestration, and at the end of this time was able to surprise Mr. Rothwell with the score of his symphonic poem. A filing and polishing off process, in which the composer had the advice and assistance of Mr. Rothwell, consumed another year, and when finally the work was ready to be submitted to Ysaye it bore none of the customary earmarks of haste or immaturity.

### Klibansky Pupils Busy

Lotta Madden, artist-pupil of Sergei Klibansky, has been engaged for a concert in Scranton, Pa., February 27. Felice De Gregorio is meeting with great success in Pittsburgh and Chicago as a member of the Chu Chin Chow Company. Bernard Woolf, tenor, cantor of the Montefiore Congregation, and Cora Cook, contralto, gave a very successful concert at the Educational Alliance January 19. At the last of Mr. Klibansky's studio musicales, January 24, the fol-

lowing singers appeared: Hattie Arnold, Helen Sinning and Evelyn Siedle. Artist-pupils of Mr. Klibansky gave recitals in Bedford, N. Y., February 4, and in White Plains, February 13.

Mr. Klibansky gave an artist-pupils' concert at the auditorium of the West Side Young Men's Christian Association February 11. The following took part: Ruth Percy, Kitty Gladney, Virginia Rea, Cora Cook, Martha Hoyt, Ambrose Cherichetti, Borghild Braastad, Elsie Duffield and Charlotte Hamilton.

### Boshko Plays at Syracuse Rotary Club

Nathalie Boshko, the well known Russian violinist, gained a distinctive success when she appeared in concert before the Rotary Club of Syracuse, N. Y., on January 23. The impression she created must have been an unusually favorable one, inasmuch as the Post-Standard of that city gave a unique heading to a review of her appearance. It ran: "Rotarians Roar their Praise When Nathalie Boshko Plays." The article went on to say that the charming young violinist played numbers by Wieniawski, Schubert, Cui and the ever popular "Meditation" from "Thais." "The Rotarians roared and roared and Miss Boshko bowed and bowed. The Rotarians had never heard such a violinist. Probably, even in Russia, Miss Boshko never heard anything like the Rotarians," it concluded.

Incidentally the heading on a photograph of Miss Boshko read: "She Charms Big Gathering with Wonder of Her Violin." With such critical praise is it at all surprising that the violinist has won admirers and friends wherever she has played?

### Musico-Social Gathering at Goldman Studio

On the evening of Saturday, February 8, the studio of Edwin Franko Goldman was the scene of an interesting gathering of people, the musical, professional and business world being well represented, and in addition there were several who had served Uncle Sam. Excellent musical selections were provided by several of the guests, and the remainder of the program consisted of games, dancing and refreshments. Irma Goldman, sister of the conductor, was the hostess of the evening, and she was indeed an agreeable and charming one, for the consensus of opinion was that the studio reception proved a most successful event. The guests included Sadie Bloch, Olga Stern, Grace Nylen, Josephine Cohen, Frances Levy, Lillian Harrison, Edith Levy, Hattie Cohen, Bertha Zobel, Leah Lublin, Helen Howell, Emily Gresser, Jeanie Franko, James Armstrong, Hans Roedels Heimer, Gabriel Lewis, Thomas Pistilly, Lionel Stern, Newton Schloss, Gordon Kay, Louis Becker, Theodore Stern, Charles Marks, William Gresser, Egbert Olsen, Gus Zimmerman, Dr. S. Roth, Dr. W. Hühner and Mr. and Mrs. Edwin Franko Goldman.

**LEON ZIPORKIN**  
 RUSSIAN CONTRABASS SOLOIST

Address: 134 West 111th Street - New York City

**KATHLEEN HART BIBB**  
 SOPRANO

"Individual charm and of an even rarer quality, which is cheerfulness."—New York Times.

Address: Metropolitan Music Building  
 Minneapolis, Minn.



**KRANICH & BACH**  
 Ultra-Quality PIANOS  
 and PLAYER PIANOS

Used and Endorsed by Musical Artists Everywhere, Including  
**Elias Breeskin**



## JOHN McCORMACK HOLDS ALL ST. LOUIS UNDER HIS MAGIC SPELL

That Same Kind of Program That Has Stirred Eastern Cities Also Thrills the West—City Club Music Luncheon a Notable Event—Notes

St. Louis, Mo., February 7, 1919.

The lure of the voice of John McCormack gathered within the vastness of the Coliseum approximately nine thousand people on Friday night, January 31, when he made his only appearance in St. Louis for this season under the direction of Elizabeth Cueny. Assisting Mr. McCormack were Lieutenant Donald McBeath, violinist, and Edwin Schneider, his accompanist, who is as close in music and friendship to John McCormack as his own shadow could be. So much in life and music is a compromise that when, on rare occasions, we hear the art of accompaniment brought to its fullest beauty as with Edwin Schneider, our enthusiasm almost runs away with us and we marvel again at the tolerance of big artists with accompaniments as they usually are and should not be played. An artist should play for John McCormack and an artist should sing with Edwin Schneider—the mutual need is met beyond the fleetest shadow of a doubt.

In the brief space of an hour or so, John McCormack sang his hearers down the ages—Handel, Franck, Tschai-kowsky, Coleridge-Taylor and, in his native and truest vein, the inimitable Irish folksongs in which he is past master. The only aria on the program opened the recital, that "To Alceste" from Handel's opera "Alceste." To the ears accustomed to the more complex technical difficulties of the modern arias, there may have been a thinness about the obviousness of the harmonies and the repetitions of theme but it takes a greater artist to make a dearth of musical material interesting and charming, as McCormack did, than to sing an aria rich in harmony and passion.

The following group of four, "La Procession," Franck; "No, Whom I Love," Tschai-kowsky; "Love's Secret," Bantock (which, by the way, is a gem in miniature ballad), and "The Star," Saint-Saëns, could not have failed to please an audience, so varied was the musical and interpretative range. It was, however, in the next group of Irish folksongs that Mr. McCormack gained the heart of his audience to a man, by slowly winding the silken threads of his harmonies and then quickly tying the knot in some such appealing group as the one in question. The art of John McCormack is in ballad and it is an Irish art—small wonder that we have no one else today, unless W. B. Yeats, who is sowing broadcast the beauty of Ireland as is McCormack.

Of the last group, by far the best and most interesting was the song written for Mr. McCormack by his accompanist whose composing seemed, from the small glimpse we had, to be on the same level as his accompanying. "Thine Eyes Still Shine" is a song of artistic conception and much charm. A McCormack recital without as many or more encores than programmed numbers would not be a McCormack recital and this occasion was no exception. There were many encores in the course of the evening and all of the favorites that, by popular consent seemed to belong to John McCormack—"I Hear You Calling Me," "Mother Machree," "Little Mother o' Mine" and several others.

Not the least delight in the concert was the playing of Lieutenant Donald McBeath, for being comparatively unknown to St. Louis, not an unusual amount of pleasure was anticipated but truly an unusual amount was derived for Donald McBeath is a violinist of high standards and high attainment. The first appearance of McBeath was in two Spanish numbers, "Spanish Dance," Granados-Kreisler, and "Spanish Serenade," Chaminade. His tone in these numbers was rich and resonant and the rhythm was excellently marked. However, in the second group, "Romance," Wilhelmj, and the very familiar Wieniawski "Mazurka," there was a better opportunity to judge the intonation, coloring and phrasing that goes to make the violin artist. To these two numbers, Lieutenant McBeath responded with two encores, the Saint-Saëns "Swan," which had a flow of tone and a smoothness of phrasing and legato that was beautiful, and then the Cesar Cui "Orientale," which, in an auditorium of the proportions of the Coliseum, was a risky undertaking, for the opportunities of losing about one half of the beauty of the "Orientale" under such acoustics were very good. It is a tribute of the highest sort to Lieutenant McBeath that the swaying delicacy of this number was as exquisite in the furthest corner of the gallery as it was to those in the front row.

### City Club Music Luncheon

The soul of Armenia, naked and crying for help, was brought before a more or less unsuspecting audience on Saturday afternoon, February 1, at the City Club Music Luncheon, presided over by Dr. Alex Wolff, chairman. For the double purpose of arousing the sympathies for the coming Armenian War Relief Drive and also to vivify the accomplishments and possibilities of Armenian music, Dr. Wolff chose Haig Gudenian, a native violinist of much dramatic temperament. Haig Gudenian is an artist; with the crucifixion of his homeland always before him, he and his violin are a force. He played two groups of three numbers, the latter his own compositions or arrangements. Intervening between these two appearances of Mr. Gudenian, a thoroughly interesting talk on the Armenian situation was given by James R. Dunn, chairman of the Americanization Committee of the Chamber of Commerce. This was unquestionably the most interesting of the series of music luncheons that has been given at the City Club this season and we only wish that an opportunity to hear Mr. Gudenian in a more lengthy and varied choice of material were forthcoming. Rudolph Gruen accompanied the violinist.

### Amy Woodforde-Finden Songs a "Pop" Feature

One felt, on hearing the Laurence Hope "Indian Love Lyrics" at the "Pop" on Sunday afternoon, February 2, that Amy Woodforde-Finden had, in the original song form, crowded into songs what should have rightfully been orchestrated, for contrary to the weakness that so often follows when songs are orchestrated, there was, in this instance, a richness of tone color that was a delight and spoke highly for the original themes of the composer.

This group was given for the first time at this concert but it is hoped that their popularity will warrant another hearing soon. Another instance of orchestration of an original piano composition was present on this program in the opening number, the A major polonaise of Chopin. This, too, is one that lends itself peculiarly well to the almost unlimited possibilities for broadening and dignifying composition which is sufficiently strong to stand the acid test of orchestration.

There was no soloist on this occasion, but due to the interest of the program, it was in no wise a serious lack. The scene and waltz from the ballet "Gretna Green," Guiraud, the suite "Gitanilla," Lacombe, the always popular entr'acte from "Rosamunde," Schubert, the Tschai-kowsky "1812," of which an especially brilliant performance was given and marked appreciation shown, and the "French National Defile March," Turlet, completed a thoroughly enjoyable concert.

### Clark and Sametini Heard

When, at the last moment, illness held Jacques Thibaud in Chicago, it seemed as though a conspiracy were at work to deprive St. Louis of hearing this artist, the anticipation of whose recital has been chronic through a series of unavoidable cancellations for which the "flu" was twice responsible.

Two concerts, of which this was the first, have been arranged by Elizabeth Cueny under the auspices of the Alliance Francaise for the benefit of the Fatherless Children of France. The second concert scheduled for Monday afternoon, February 24, in the Statler Hotel ballroom, will introduce to St. Louis the widely successful lyric soprano, Hulda Lashanska.

Rather than postpone again the concert and disappoint a large clientele, Miss Cueny brought here from Chicago two artists new to St. Louis but who gained an enthusiastic following by their appearance on this afternoon—Charles W. Clark, baritone, and Leon Sametini, violinist. Edgar Nelson played for Mr. Clark and I. Van Groné was at the piano for Mr. Sametini.

Mr. Clark opened the program with the "Recitative et Air d'Oedipe a'Calone," Sacchini, and followed this with "Deese des beaux jours," by Gretry. In this last mentioned, Mr. Clark with an eloquent gesture, begged indulgence of his audience, succumbed to the cold he had acquired on the trip and abandoned the platform to Mr. Sametini. It was regretted, for in the brief bit we had of

Charles Clark's voice, there was easily discernible a beauty of quality and musical taste which would have been well received in further offerings. We trust that Mr. Clark will again come to us in recital. In lieu of completing his part of the program, he told several interesting stories of French children whom he has adopted to the number of a hundred—lucky tots, those.

In Leon Sametini we met a violinist who held the interest of his audience, even under such adverse circumstances of having to assume the entire responsibility of the program, without a waver. His first appearance was in the Saint-Saëns "Introduction and Rondo Capriccioso" and in this Mr. Sametini firmly established himself as an artist of markedly individual characteristics. His tone is broad and deep and his gradations of color interesting without being exotic. In place of Mr. Clark's second group, Leon Sametini played the Saint-Saëns B minor concerto with an excellent piano accompaniment by Mr. Van Groné. Slight changes were made in the following group and Mr. Sametini played the D'Ambrosio "Canzonetta" and it was truly delightful. Following it were two Spanish dances by Sarasate. These last named were particularly well played. Although the absence of Jacques Thibaud was at first knowledge lamented, it was the general consensus of opinion that the eleventh hour substitution was essentially successful. It was a pleasure to meet and greet two new artists of such caliber.

Z. W. B.

*Frederick Gunster*  
TENOR  
Exclusive Management: HARNSEL & JONES, Aeolian Hall, New York

**LENA DORIA DEVINE**  
TEACHER OF SINGING  
Metropolitan Opera House, 1425 Broadway  
Teacher of LOUISE STALLINGS. Boston Opera Singers, Chautauque Tour

**BONNET** THE WORLD'S FOREMOST ORGANIST  
Transcontinental Tour Now Booking  
Management:  
"THE BONNET ORGAN CONCERTS" 44 West 12th Street, New York

**GEORGE HAMLIN, Tenor** Concerts Recitals  
Residence Address: 1070 Madison Avenue Telephone 8186 Lenox New York

**JOSEPH REGNEAS** VOCAL INSTRUCTION  
135 West 80th Street, New York  
Tel. 3796 Schuyler  
Consultation only by appointment

**EDNA DE LIMA** LYRIC SOPRANO  
Late of Covent Garden and Imperial Opera Vienna  
Exclusive Management: HARNSEL & JONES, Aeolian Hall, N. Y.

**MARION GREEN** BASSO CANTANTE  
Exclusive Management:  
GERTRUDE F. COWEN,  
1451 Broadway - - - New York

**ANNA CASE** LYRIC SOPRANO of the Metropolitan Opera Co.  
Exclusive Management:  
Metropolitan Musical Bureau, Aeolian Hall

**VAN YORX** THEO.—Tenor  
Studio: 22 West 39th Street New York  
Tel.: 3701 Greeley

**OLIVE NEVIN** SOPRANO  
"She sings, for the sheer joy of it, and it is a joy to hear her."  
Address: Sewickley, Pa.

**Mrs. Carrie Louise Dunning** THE DUNNING SYSTEM  
ORIGINATOR  
8 West 40th Street, New York City  
Portland, Oregon, - - - June 17  
Chicago, Ill. - - - July 31  
**Mrs. Wesley Porter Mason** IMPROVED MUSIC STUDY FOR BEGINNERS  
5011 Worth Street, Dallas, Tex.  
NORMAL CLASSES  
Dallas, Texas - - - April 1, June 3  
Denver, Colo. - - - June 22  
Information and Booklet Upon Request  
**Harriet Bacon Macdonald**  
3623 Pine Grove Avenue, Chicago  
NORMAL CLASSES  
Chicago, March 3 and July 7  
Tulsa, Okla., June 2  
Dallas, Texas, May 1  
New York City, Sept. 2  
**Carrie Munger Long**  
Congress Hotel, Chicago  
NORMAL CLASSES  
Birmingham, Ala., March 1  
P. Worth, Texas, June 10  
Chicago, May 5  
Denver, Colo., Aug. 3

**THE GUILMANT ORGAN SCHOOL**  
Winter Term Begins January Seventh  
Write for new catalog. William C. Carl, Director  
44 West 12th Street, New York

**DAVID BISPHAM**  
INSTRUCTION IN VOCAL ART AND DRAMA  
OPERATIC AND CONCERT REPERTOIRE  
OPERA, CONCERTS AND RECITALS  
44 West 44th Street, New York

**PYLE** PIANIST  
HAENSEL & JONES  
Audubon Hall, New York

**J. FRED WOLLE**  
ORGANIST  
Management: THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

**ELSA BAKER**  
CONTRALTO  
HEAR VICTOR RECORDS  
Address: 226 West 97th Street, New York City

Heinrich Hauer Katherine  
**BELLAMANN BELLAMANN**  
PIANIST—LECTURER SOPRANO—TEACHER OF SINGING  
Chicora College for Women—Columbia, South Carolina



**ZELINA DE MACLOT**  
LYRIC COLORATURA SOPRANO

Available for Concert and Opera

Address: CINCINNATI CONSERVATORY OF MUSIC  
Cincinnati, Ohio

**ALBERT RIEMENSCHNEIDER**  
Organist and Director of Music, Euclid Ave. Baptist Church,  
Cleveland, Ohio.  
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.  
CONCERT ORGANIST—PIANO AND ORGAN STUDIOS  
For Recitals or Instruction Address, Berea, Ohio.  
Piano Studio, 707 The Arcade, Cleveland, Ohio.



**SOUSA AND HIS BAND**  
JOHN PHILIP SOUSA, Conductor  
Now Booking Season 1919 and 1920  
Room 313 Commercial Trust Building  
1451 Broadway New York

**Alice Nielsen**

1425 BROADWAY  
WILLIAM REDDICK, Accompanist

Management: Annie Friedberg, 1425 Broadway, New York City

**THE PHILHARMONIC SOCIETY OF NEW YORK**  
Founded 1842

1918 SEVENTY-SEVENTH SEASON 1919

JOSEF STRANSKY, Conductor  
SUBSCRIPTION CONCERT SERIES  
IN CARNEGIE HALL, NEW YORK

12 Thursday Evenings 4 Saturday Evenings  
16 Friday Afternoons 12 Sunday Afternoons

Among the Soloists are  
JASCHA HEIFETZ YOLANDA MERO  
JOSEF HOFMANN RAOUL VIDAS  
LOUISE HOMER HAROLD BAUER  
EFREM ZIMBALIST MISCHA ELMAN  
GUIOMAR NOVAES JOHN POWELL  
MAX ROSEN HULDA LASHANSKA  
MISCHA LEVITZKI LUCY GATES  
ALFRED MEGERLIN ETHEL LEGINSKA  
MARY JORDAN

And Others to Be Announced

Applications for new subscription orders are now being accepted and will be recorded immediately, and assigned according to date of their receipt, in advance of the General Sale at Carnegie Hall Box Office, which opens on Monday morning, OCTOBER 14th.

Prospectus on application to:  
FELIX F. LEIFELD, Manager, Carnegie Hall, New York

## OPINIONS OF THE PRESS

(Continued from page 35.)

ists did their work splendidly. Two of the artists are pupils of Amanda Vierheller, the well known teacher of Pittsburgh, and are Olive Nevin, soprano, and Rosa K. Hamilton contralto. The following two newspaper comments are taken from the issues of January 22:

Olive Nevin sang with agreeable tone and excellent diction. Her treatment of the aria, "Come Unto Him," was a delightful piece of singing. It was sympathetic and lovely in phrasing. Rosa Hamilton is a contralto of great promise. She has quality and intelligence. Her rendition of "He Was Despised" was a sincere effort, sung with great artistry.—Pittsburgh Post.

The contralto of Rosa K. Hamilton, especially in "He Shall Feed His Flock" and "He Was Despised," showed a fitting appreciation of the text. The soprano, Olive Nevin, rose to the occasion and revealed a spiritual exaltation that created a distinct atmosphere.—Pittsburgh Dispatch.

### Youngster Scores as Orchestra Soloist

Minnette Warren, the talented seventeen year old pianist-composer of St. Paul, Minn., appeared as soloist with the Minneapolis Symphony Orchestra on January 19, and met with unusual success. Her audience was the record gathering one of the symphony season—quite remarkable for a local artist—and she has the distinction of being the youngest artist ever engaged as soloist with the Mill City organization. Evidently, from the press notices received following the event, she fully justified the appearance.

In the Minneapolis Tribune, Dr. Caryl B. Storrs said of her work:

The assisting soloist was Minnette Warren, a gifted young pianist and composer from St. Paul. She is endowed with a charming and poetic talent and made a deservedly favorable impression. In the andantino grazioso of Schumann's fertility inventive A minor concerto her work was especially delicate and her interpretation not devoid of distinctive eloquence. Her resource and skill as a composer was evidenced by her encore, a well written and originally conceived prelude of her own, which is one of a group of four



MINNETTE WARREN,  
Pianist-composer.

bearing the opus No. 70, indicating a surprising amount of creative industry in a girl of seventeen. It is a pleasure to have heard her play and an equal pleasure to realize what the future holds in store for an artist of her exceptional gifts.

Victor Nilsson, in the Journal, wrote:

The soloist was Minnette Warren, a talented St. Paul pianist and composer yet in her teens. The young artist gave a fully mature interpretation of Schumann's profound and orchestral A minor concerto. In the lighter and more lyrical aspects of the work she pleased sincerely with her poetical playing. Warmly received, she played a prelude of her own composition as extra.

In the Minneapolis Daily News, the following appeared, by Dr. James Davies:

Minnette Warren, pianist, made a first appearance at these concerts and essayed the difficult task of playing the Schumann concerto in A minor, a work that would test the powers of pianists far more mature than Miss Warren. She has unquestioned talent, and this was especially manifested in the composition of her own that she gave for an encore. In the final movement there was flashing brilliancy.

### Three Pennsylvania Encomiums for Baird

Three Pennsylvania appearances of Martha Baird, the pianist, who is traveling with a company which is presenting "The Secret of Suzanne," are recorded in the press notices given below:

The program opened with a piano recital by Martha Baird, whose wonderful playing simply carried the huge throng along as her numbers echoed through the huge playhouse, and resounding applause greeted her fine acquittal.—Lebanon Evening Report, January 23, 1919.

Miss Baird played with a clear technic and sound musicianship. She was well received and added an Irish dance by Percy Grainger as an encore.—Easton Express, January 21, 1919.

Miss Baird is gifted with unusual musical abilities, together with a most pleasing personality. Her opening number was an etude by Botkiewicz, and in this she proved herself a master of the piano. Her closing selection, prelude by Debussy, so delighted her hearers that she was forced to respond to an encore.—York Dispatch, January 23, 1919.

### Buck Pupil Appears with Orchestra

Mrs. Harry E. Ziegenfuss, soprano, is another student from the Dudley Buck Studio who is becoming known in the musical world. The appended press clippings refer to

Mrs. Ziegenfuss' appearance as soloist with the Allentown Symphony Orchestra on February 2:

Mrs. Ziegenfuss captured her audience with the very first number. In an easy, unaffected manner, with a delightful tone, she sang the soprano aria, "Dove Sono," from Mozart's "Le Nozze di Figaro."—Chronicle and News.

Yesterday was really her first pretentious effort, following a long course of study under that able teacher, Dudley Buck, of New York. Admirers of her voice, who had not heard it for some months, were surprised, delighted, even amazed with the breadth and purity that it has attained in but a short time, and her rendition of the aria took rank with the best numbers of the many excellent singers who have sung from the same stage in recent years. Her enunciation was perfect and there was delightful ease in her singing throughout.—Morning Call.

She displayed, besides a voice of great charm and sweetness, a confidence in the expression she lent to it that was quite the professional, and which was made doubly pleasing by her splendid personality.—Evening Item.

### Clarinda Smith Gives Attractive Program

On Saturday afternoon, February 1, at the Hotel Waldorf-Astoria, New York City, Clarinda Smith, soprano, gave an attractive program before a large audience. Never was her voice in better condition, and her large, round, sympathetic tone, rang out clean and clear. Her interpretations were excellent and many encores were necessary. Some of the numbers sung by Mrs. Smith were: "Autumn," "Ye Who Have Yearned Alone," by Tschai-kowsky; a group of French songs by Hahn and Martin, and English compositions by Huerter and Frank Tours; also three Russian selections with cello obligato by Rachmaninoff.

John Daley, an excellent pianist as well as accompanist, assisted and was indeed an addition to the success of the program. The obligatos played by Max Kories were most commendable.

### Two Artists and Manager on Good Terms

On January 27 and 28 the Cincinnati Orchestra made its initial appearance in New Orleans at the third and fourth concerts of the Tarrant series there. Eugen Ysaye was chef d'orchestre both evenings, and Arthur Shattuck was the piano soloist January 27. Both artists were received graciously by the largest audience of the season at the Athenaeum. Mr. Shattuck played the Rachmaninoff C minor concerto. Rudolph Ganz, a favorite in New Orleans, was the scheduled soloist Tuesday evening, January 28, but owing to a sudden illness he was prevented from appearing. Carl Kirksmith, cellist, played instead, and made a fine impression on the New Orleans public. The Cincinnati Orchestra was pronounced by one expert to be "the greatest ever in New Orleans," and much enthusiasm prevailed throughout the two concerts. Ysaye received personal ovations that amounted to a triumph.

## COLLEGES NOTE!

**LEO ORNSTEIN**

was immediately  
re-engaged  
after playing recitals for three  
eminent seats of musical learning

The University of Wisconsin, Madison, Wis.

(Director—Prof. W. v. Gelich)

Wells College, Aurora, N. Y.

(Director—Prof. Emil Winkler)

Augustana College, Rock Island, Ill.

(Director—Arvid Samuelson)

AVAILABLE THIS SEASON AND NEXT

Management: M. H. Hanson, 437 Fifth Ave., New York KNABE PIANO USED

## ETHELYNDE SMITH

JUST COMPLETED RECITAL TOUR  
OF SIX WEEKS IN STATES OF:

Louisiana Alabama Georgia South Carolina  
Virginia Ohio Missouri Kansas

### ONE OF MANY TRIBUTES

SCHOOL OF MUSIC, CONVERSE COLLEGE  
EDMON MORRIS, Dean  
Spartanburg South Carolina

January 20th, 1919.

Miss Ethelynde Smith,  
458 Cumberland Ave., Portland, Maine.

My Dear Miss Smith:—Whenever I think of your singing of last week, in your Song Recital at Converse College, I remember with delight your marvellous trilling on notes low in the scale where few singers dare attempt such vocalization and the wonderful flexibility of your voice as exhibited in the Harriet Ware waltz song "Sunlight."

The suggestion of lovely contralto warmth in your medium and lower tones is another feature of your gifts, all combining to give you a distinction almost unique. I shall always remember this trio of charms with greatest pleasure, coupling to them your very interesting interpretations. Always with best wishes, I am,  
(Signed) EDMON MORRIS.

Address, 458 Cumberland Ave., Portland, Maine



### Kathryn Lee a Unique Singer

Kathryn Lee, soprano, who has just been introduced to the American public, is by no means a debutante, for although Miss Lee is young in years and is beginning to be well known in her native land, she has already behind her the experience of a mature artist—an experience won in the exacting and widely different fields of opera, oratorio and concert stage.

Perhaps the most striking feature of Miss Lee's career up to the present time is the delight which her singing invariably produces, explanation of which may be found in the individually human quality of Miss Lee's voice. There have been other voices as well trained, as large in volume and as pleasing in tone as hers, but seldom have these virtues been so wonderfully mingled with the pure, unmistakable note of sincere appeal—the kind that goes straight to the heart without thought of technic or tradition.

It is this trait which has unquestionably given Miss Lee her tremendous popularity with the soldiers and sailors, as well as a consistent success in singing for patriotic purposes. She was one of the first American singers to appear in the hospitals and training camps of France, where she was variously known as "Joan of Arc" and "The Soldiers' Angel," and not one of the thousands of her successors ever threatened the unique reputation which she there established.

Miss Lee was born in New England, possessing a musical heritage and later having opportunities for a splendid early training. Like many another prima donna, she blossomed quickly into a prodigy, first of the piano, then of song. Playing at the age of six, she was a professional church organist at twelve, and at fourteen she began to sing in public. Miss Lee started as a coloratura soprano, and at fifteen she already possessed a marvelous range, touching the G above high C.

The young American's ambitions to study abroad were fulfilled through her own hard work, for by her singing and playing she earned enough to carry her through the



KATHRYN LEE,  
An American singer.

great European training school to a triumphant debut in Paris. There a brilliant career awaited her. She previously had scored a success in "Faust" and "Cavalleria Rusticana," had electrified an audience of 10,000 in the historic Trocadero, and appeared as the only American on an exclusive French program at the Salle Gaveau.

That the war should have interrupted this progress cannot be considered entirely a tragedy, for it has given America a chance to hear in the prime of her powers a singer who is destined to rank among the best this country has produced.

Since her return, Miss Lee has quietly prepared herself for a resumption of her career, filling occasional operatic engagements as Tosca, Marguerite, Manon, Mimi, Nedda, Santuzza, Thais, etc., and recovering steadily from the effects of the continuous war work which she had shouldered so willingly. Her voice is now again in its glorious condition, free, spontaneous and throbbing with life. It is a voice which could equally well be classed as lyric or dramatic, with the added flexibility of a true coloratura soprano, and the significant depth and fullness of a mezzo. With the personality and impressive beauty of its owner, it is well adapted to the demands of the concert stage.

### Nebraska Music Teachers' Association To Hold Third Annual Convention

On March 31, April 1 and 2, at the Lincoln Hotel, Lincoln, Neb., the Nebraska Music Teachers' Association will hold its third annual convention. The following features will be included during the nine sessions:

Piano recital by Josef Hofmann. Lecture-recital on Indian music by Thurlow Lieurance, assisted by Mrs. Thurlow Lieurance and Sidney Silber. A program devoted exclusively to compositions by Nebraska composers. Two special musical programs by active members. An address by Prof. J. Lawrence Erb, director of the School of Music of the University of Illinois. Address, "The National Outlook in Music," by Charles E. Watt, editor of Music News. Paper on "Education Through Music," by Frances E. Clark, director of the educational department of the Victor Talking Machine Company, Camden, N. J. Three papers: "The Objectives of Music Teaching," by Olive M. Strong, of Kearney; "The Ethics of Music Teaching," by Mrs. Geil White McMonies, of Omaha; and "The Relation of Temperament to Technic," by Edith Lucille Robbins, of Lincoln. Four sectional round table conferences by the piano, violin, voice and music supervisors' sections, led respectively by Prof. Paul Rueter, of Seward; Carl Frederic Steckelberg, of Lin-

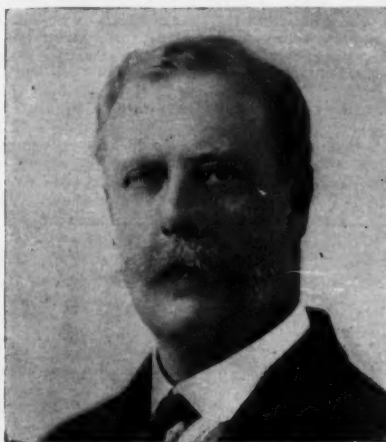
coln; Howard I. Kirkpatrick, of Lincoln, and Harry O. Ferguson, of Lincoln. One general round table conference to discuss the adoption by all the high schools of the State of the Lincoln system of accrediting private music study. This conference will be addressed by Paul H. Grunmann, dean of the School of Fine Arts of the University of Nebraska, and Lucy Haywood, of the Lincoln High School.

The social features will include a reception, luncheon, banquet, and an automobile ride around Lincoln and its suburbs.

### St. Erik Society to Give Wachtmeister Works

On Saturday evening, March 8, at Aeolian Hall, the St. Erik Society, which is for the advancement of Swedish music, will give a program composed entirely of the works of Axel Raoul Wachtmeister. The soloists will be Gretchen Morris, soprano; Helen Desmond, pianist; Samuel Ljungkvist, tenor; Robert Maitland, basso; and Ilya Bronson, cellist. There will also be a ladies' chorus assisted by an orchestra.

The program will include the following numbers: "The Fountain Song," chorus for women's voices with accom-



AXEL RAOUL WACHTMEISTER,  
Composer.

paniment of strings, flute and harp with Gladys Hedberg as soloist; prelude and fugue for two pianos, Helen Desmond and the composer; "La Capricieuse," mazurka for piano, Helen Desmond; "Dream Song," "My Heart Is Weary," "Titania," Samuel Ljungkvist; "The Invisible Bride," "The Last Furrow," "Love in Autumn," Robert

Maitland; "Redowa," Polish dance for cello and piano; "Solgardspolska," Swedish dance for cello and piano, Ilya Bronson and the composer; "Nightingale Lane," "Winter Night," "Awake, My Beloved," Gretchen Morris; "Kiss," "Damophyla," "The Valley," Samuel Ljungkvist; "Taj Mahal," chorus for women's voices with accompaniment of strings, flute and harp, Robert Maitland, soloist.

### "Old Bill Bluff" a Camp Favorite

John Prindle Scott's buffo song, "Old Bill Bluff," has proved a great favorite with the boys at the camps. Pierre Remington, bass, recently sang it before some 5,000 men at Camp Merritt, N. J., making the biggest hit of his entire program. On February 2, Walter Mills, baritone, sang it at a studio musicale in the Metropolitan Opera House building, New York.

### Reddish Completes South American Tournee

The young American coloratura, Meta Reddish, recently returned from her highly successful operatic engagement in South America. The gifted artist's triumphs were many, and she was showered with honors and applause. Miss Reddish is now at the Hotel Traymore, Atlantic City, where she will rest during the month of February.

### "John o' Dreams" Frequently Heard

John Prindle Scott's song, "John o' Dreams," is proving a great find for the concert contraltos. Emma Gilbert, a Witherspoon studio product, sang it with great success in Brooklyn recently, and Ruth Pearcey won special mention with the song in Stamford, Conn.

### Fay Foster Entertains Soldiers

Fay Foster spent last week with four of her artist-pupils at Camp Lee, Va., entertaining the boys, who they say, are particularly lonely at this camp. Her assistants were Lou Stowe, Pauline Jennings, Marion Geer, and Louise Julian.

### Songs from the Programs of AMELITA GALLI-CURCI

Concert: Tour December, January, etc., sings

RUDOLPH GANZ --- "A Grave in France"

CECIL BURLEIGH --- "Song of the Brook"

HOMER SAMUELS --- "Garden Thoughts"

--- "When Chloris Sleeps"

For Novelties in American Master Songs  
by Fairbridge Cret, Cecil Burleigh, William Lester,  
Leo Ornstein, Fay Foster, Julius Chabot—subject to  
ten days' trial, and

For other Program Suggestions write,  
**Carl Fischer**—New York Chicago Boston



### Here They Come VICTORIOUS Are You Ready for Them?

**B**ACK from overseas and training camps they come—our victorious armies. And they are coming back imbued with a lasting love of music.

### The A. B. Chase Piano

will be sought by many of these men. The government estimates that 500,000 of them will marry and make homes this year. Are you ready to supply their piano needs? They will want a home piano. Their choice naturally will be the A. B. Chase, the ideal piano for home use. Do you know about the A. B. Chase Dealer Service? It helps make piano sales. Write us about it.



### The A. B. Chase Co. Norwalk, Ohio

The A. M. Hume Music Co. Grosvenor, Lapham & Co.  
194-196 Boylston St. Fine Arts Building  
Boston, Mass. Chicago, Ill.

**MAX LIEBLING** *Coach for VOCAL Repertoire*  
 ACCOMPANIST—PIANO INSTRUCTION  
 Address: 828 Seventh Ave. Phone 2499 Circle, N. Y. City

**GUSTAVE FERRARI** *Coach and Accompanist*  
 Specialist in teaching the interpretation of French Song.  
 73 West 93rd St., New York Phone 7425 Riverside

**RIO** *SOPRANO*  
 (Covent Garden)  
 Address: Foreman Educational Record Co., 30 North Michigan Blvd., Chicago, Ill.

**MARIE SUNDELIUS** *Soprano*  
 With the Metropolitan Opera Co.  
 Exclusive Management:  
 GERTRUDE F. COWEN 1451 Broadway, New York

**CECIL FANNING** *BARITONE*  
**H. B. TURPIN** *ACCOMPANIST*  
 AVAILABLE FOR RECITAL  
 Address: H. B. TURPIN, Dayton, Ohio

**Yvonne de Treville**  
*COLORATURA SOPRANO*  
 Address: The Rockingham, 216 West 56th Street, New York City

**CORNELIUS VAN VLIET**  
*'CELLIST*  
 Management: HAENSEL & JONES, Aeolian Hall, New York  
 Studio: 154 West 72nd Street, New York

**MEGERLIN**  
*CONCERTMASTER*  
 NEW YORK PHILHARMONIC ORCHESTRA  
 260 WEST 57th STREET

**N. Y. COLLEGE OF MUSIC**  
 128-130 East 58th Street (38th Year)  
 ALL BRANCHES OF MUSIC TAUGHT BY EMINENT INSTRUCTORS  
 Piano—Artists' Class ..... A. Fraemcke  
 Voice ..... C. Hein  
 Theory ..... Rubin Goldmark  
 Public School Music ..... Dr. Frank R. Rix  
 Violin ..... Louis Wolf  
 C. HEIN, A. FRAEMCKE, Directors.  
 Catalog on Application.

**CLEMENTINE DE VERE** *Prima Donna Soprano*  
 From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.  
 Also: VOCAL TUITION.  
 Address: 57 West 58th St., N. Y. City Phone: Plaza 9936

**LAMPERTI-VALDA**  
*SCHOOL OF SINGING*  
 61 AVENUE NIEL PARIS, FRANCE  
 Temporarily in New York, 11 West 51st Street  
**MME. GIULIA VALDA**

**The American Music Optimists**  
 MANA-ZUCCA, President and Founder

are now holding auditions for their winter concert series. All those desiring to perform, and all composers who wish hearings, kindly communicate at once with the Chairman of the Program Committee.

Postage should accompany all manuscripts for their return

**RHEA SILBERTA** 412 W. 148th St., New York

**SOKOLOFF APPEARS AS SOLOIST AND CONDUCTOR WITH CLEVELAND SYMPHONY**

**New Orchestra Gives Two Well Chosen Programs—Last of Friday Musicales—Breeskin Repeats Former Success—Notes**

Cleveland, Ohio, February 5, 1919.

Cleveland's new symphony orchestra is steadily fulfilling the hopes and ambitions of Cleveland citizens who were instrumental in bringing it into being.

A very beautiful program was played by the orchestra in three different places this last week, two at high schools, where Mr. Sokoloff is carrying into effect his belief in music for the masses, and the concluding concert at Gray's Armory, Thursday evening, January 30. Hundreds were turned away at the high school performances, and while the Armory audience was not all to be desired in numbers, still this lack was amply made up in whole hearted enthusiasm and praise for the conductor and his musicians.

Mr. Sokoloff was soloist as well as conductor on this occasion. It was his first public appearance as violinist here, and he was as cordially received in this role as he has been as conductor. He played two movements from Vieuxtemps' D minor concerto, in which he revealed brilliancy and an exceptionally warm and sympathetic tone. He was enthusiastically applauded and after being recalled to the stage several times, he responded with the "Prize Song" from "The Meistersinger." Both numbers were accompanied by the orchestra under the direction of Walter Logan. The orchestral numbers were Massenet's "Phedre" overture, Bizet's "L'Arlesienne" suite, Schubert's unfinished symphony and Tchaikowsky's "Marche Slave." The "Marche Slave" was so stormily applauded that Mr. Sokoloff requested his players to share in the acknowledgment.

**The Last of the Friday Musicales**

The last of the Friday Musicales, under the direction of Mrs. Felix Hughes and Mrs. Franklyn B. Sanders, saw the largest attendance on record for the series. The recital was given by Louise Homer, the American contralto. Mme. Homer was in her usual fine voice. Her program was widely varied, showing the remarkable versatility of the artist. Mme. Homer is one of the special favorites of Cleveland concert-goers and she is invariably greeted with big crowds and the warmest enthusiasm whenever she appears in this city. Evadua Lapham played excellent accompaniments.

**Breeskin Well Received**

Elias Breeskin, the young Russian violinist, who was so well received here in his recital at the Statler Hotel last season, repeated his success at the Knickerbocker Theater, Tuesday, January 28. The concert was under the auspices of the Fortnightly Musical Club. Mr. Breeskin's numbers included Handel's sonata in A major, Mendelssohn's concerto in E minor, nocturne (Chopin-Wilhelmj), concert etude (Kneisel), zapateado (Sarasate). Mr. Breeskin's fundamental and chief characteristic is his absolute musicianship. This, combined at all times with skilful technique and a fine, well rounded tone, makes his playing finished and altogether pleasurable. He was ably accompanied by Mrs. Sol Marcossin. Anita Loew Sack, a mezzo-soprano of charm and agreeable voice, added much to the program by singing a group of songs by Foudrain, Vidal, Campbell-Tipton and Homer. She was accompanied by Mrs. J. Powell Jones.

**Hermann O. C. Korthauer Recital**

The first artist piano recital this season was given by Hermann O. C. Korthauer, the well known pianist, under the auspices of the West Side Musical College, Tuesday evening, January 28. The following program, with historical, analytical and esthetical expositions, was given: Sonata characteristic, op. 81 (Beethoven); "The Invitation to the Dance" (Von Weber); fantasia, op. 49, scherzo, op. 39, polonaise, op. 53 (Chopin); "Paganini" (Howard Brockway); gavotte (Hermann O. C. Korthauer); tarentelle e Canzona Napolitana, Hungarian rhapsody, No. 12, polonaise in E (Liszt).

It is the ever growing tendency of the age to enlighten the masses in the supposed mysteries of art and genius through explanation and demonstration. Such was the purpose of Mr Korthauer in this most enjoyable recital. Mr. Korthauer especially excels in this line and it may be said that those who were privileged to attend, came away with a truer and deeper appreciation of the works of the masters. As might be expected, Mr. Korthauer's playing was that of a man who understands and rightly interprets his selections, and his playing in itself was a pleasure. The recital was largely attended, the greater part of the audience being admiring and enthusiastic students of the West Side Musical College.

**Notes**

The United States Naval Reserve band played its last concert to a large Cleveland audience in Gray's Armory on Sunday evening, February 2.

Mme. Marie Sundelius, soprano of the Metropolitan Opera Company, will give a concert on February 23, in Gray's Armory under the auspices of the Viking Singers' Club, of which C. A. Rosequist is director. B. F.

**Lotta Madden "Raised"**

Most singers employed as soloists in church services consider themselves lucky if retained in that capacity, and doubly fortunate if kept on the same salary as previously, for, be it known, churches, too, have suffered because of war conditions, and the very first place to save money always seems to be in the appropriation for the music. Accordingly, Lotta Madden, the well known soprano, who followed Caroline Hudson-Alexander at the West End Presbyterian Church, New York, is to be congratulated on being retained, with a big increase of salary, for the coming year. This is highest commendation of her service during the year that she has been soloist at this church. The committee, fearful lest some other church would get after her, made sure by arranging matters four months before the expiration of her old contract.

Miss Madden sang "Stabat Mater" in Bayonne, N. J., February 9. Another item of interest is the fact that the American Institute of Applied Music, Kate S. Chittenden,

dean, has made Miss Madden assistant teacher of voice to Sergei Klibansky at that institution. Matters are certainly prospering with Miss Madden, with such appreciation, manifested through church, concert engagements, and her teaching connection. This is as it should be, and as inevitably happens in New York, if one is given ability and the knowledge how to apply it.

**Fonariova an Exponent of Russian Composers**

The original of the accompanying photograph is a typical Russian, a beautiful young woman, with raven black hair and shining black eyes. Mme. Fonariova began her musical studies in her native city, Odessa, where she also made her debut on the concert platform. Under the best of the Italian professors, her studies were completed in Italy. Such was her success at a concert appearance in Liege, Belgium, in aid of a fund for needy artists, that first the Liege Opera House and then the famous Theater de la Monnaie claimed her for their own. Her sensational popularity in Belgium continued until the fateful day when the German troops invaded that peaceful country. Then, for nine months, Mme. Fonariova remained virtually a prisoner in Brussels, finally making her escape by means of a Bulgarian passport, after which she went to London and duplicated her success as a concert and opera singer.

The arrival in America of this Russian mezzo-soprano signifies that the Russian musical art is to receive a fresh



GENIA FONARIOVA,  
Mezzo-soprano.

impetus. However, Mme. Fonariova is equally at home in the works of the composers of other countries, both classic and modern, and her interpretation will undoubtedly prove of interest to the earnest and sincere music lovers.

**Buckhout's "Seven Composers" Musicale**

Seven leading composers of America accompanied their songs at the musicale given by Mme. Buckhout in honor of Eleanor M. Davis (one of the composers) of Hannibal, Mo., at her studios, New York, February 11. Mme. Buckhout, who has done so much during the last three years to make American composers' songs known, sang twenty-one of the songs on the program, which took an hour and a half to perform, with a "no encore" rule. So much does she love to sing, and so correct is her voice production, that at the close she herself said, "I could do it all over again." The commodious studios were filled to capacity, and very great enjoyment was derived by the attentive audience. Frederick W. Vanderpool was represented by four songs, "I Did Not Know," "Ye Moanin' Mountains," "Values" and "My Little Sunflower," of which the "Sunflower" is new, and which with "Moanin' Mountains" could have been repeated, so much were they liked. Selecting other numbers from the list, the following were especially applauded: "I Hear the Brooklet" (Bartlett); "When the Boys Come Home" (Speaks), sung by his niece, Mabel Cheney; "Withered Roses" (Chaffin); "Chant of the Stars" (Hoberg), with harp accompaniment by Annie Louise David; "On the Road to Mandalay" (Speaks), sung by the composer, who played his own accompaniment; "Emmanuel" (Marzo), a fine church song; "Because I Love" (Davis), with harp and piano accompaniment. Other features worth noting were harp solos by Eleanor M. Davis and Hoberg, played by Annie Louise David; three piano pieces by Homer N. Bartlett, played by the composer, and the general delight of all present with the tasteful program, and personal participation of the seven composers.

**Three Klibansky Pupils for Maine Tour**

William R. Chapman, conductor of the Rubinstein Club chorus and the Maine Festivals, has engaged three pupils of Sergei Klibansky for a tour through Maine. They are Virginia Rea, coloratura soprano; Ruth Percy, contralto, and Ambrose Cherichetti, tenor. Mr. Chapman heard these three young singers at one of Mr. Klibansky's students' recitals, and was so pleased with their singing that he engaged them at once.

**New Yorkers to Hear Curtiss in Recital**

Caroline Curtiss, who has been referred to as the "youngest American artist soprano," will give a recital in Aeolian Hall, New York, on Tuesday afternoon, March 25.



## REVIEWS AND NEW MUSIC

## Oliver Ditson Company, Boston

## National Songs of the Allies

This collection includes the United States, Great Britain, France, Belgium, Italy, Portugal, Russia, Rumania, Serbia, Japan. The tunes have been simply harmonized and transcribed for the organ by James H. Rogers. These are the songs the Allies sang together during the dreary months of waiting and on the march to victory.

## "Star Spangled Banner" (Service Version)

The committee of twelve who are responsible for this present version consisted of John Alden Carpenter, Frederick Converse, Wallace Goodrich, Walter R. Spalding, Peter W. Dykema, Hollis Dann, Osbourne McConathy, C. C. Birchard, Carl Engel, William Arms Fisher, Arthur Edward Johnstone, E. W. Newton. It is to be hoped that this version is official and will be made permanent by use and by act of Congress. It seems to be all that the national anthem should be in naturalness, breadth, dignity, simplicity. There are no peculiar harmonic progressions and additional notes of ornament in the melody such as an ambitious arranger might feel disposed to add to distinguish his version from all others. This version should be final.

## "The Errand of the Rose," Ferdinand Dunkley

A smooth and attractive melody with an accompaniment for the piano which demands better playing than the average ballad is likely to get.

## "Ode to the Rose," Ferdinand Dunkley

This is difficult to sing by reason of the rhythms and the intervals of the recitatives, and it requires a fine accompanist. Evidently the composer has written two concert songs for artists.

## "Colleen o' Mine," Lily Strickland

The verse part of this song has an undeniably Irish flavor and the refrain has the melodic grace of a waltz, though written in 6-8 instead of 3-4. The refrain may help to make popular the first part, which, though well written, is in a style that apparently is not much in favor except in the form of folksongs sung by an artist.

## "The Soldier's Dream," W. Berwald

Campbell's stirring old lyric has inspired a modern composer to write dramatic music of the music drama type, more picturesque than beautiful and more dramatically true than lyrically pleasing. Carl Loew did not supplant Franz Schubert in the estimation of the public, nor is this drama ballad by W. Berwald likely to hold its own against a pretty tune, however inappropriate to Campbell's military poem.

## "The Kiss," Thomas Vincent Cator

This is a study in harmonic changes primarily and in melodic recitative secondly. It is a recital song that can be effective only in juxtaposition to compositions of a different sort. Melodies alone appeal to the public.

## "Within a Dream," Cecil Forsyth

This is a carefully written art song with a contrapuntal accompaniment which allows the singer little rhythmic freedom. When sung in strict time with the intertwining melodic lines of the accompaniment it will prove satisfactory.

## "Eili, Eili," William Arms Fisher

M. Shalit wrote down this traditional Yiddish melody, William Arms Fisher arranged the harmonies of the accompaniment for the piano, and Sophie Braslau has been singing the song with success. English and Yiddish texts are given.

## "Love's Ecstasy," Daniel Protheroe

This is a sentimental song in what is practically a waltz rhythm, for so the 6-4 sounds. It is short and passionate.

## "That Song My Love Once Sang," William Lester

Poetic, brief, rich in harmony, a little exacting on the singer's ability to read intervals—such is this song.

## "In the Flower Garden," A. Buzzi-Peccia

This is a musical expression of a dainty trifle of a lyric by the Indian versifier, Tagore. It lies very easily in the medium register of the voice.

## Clayton F. Summy Co., Chicago

## "Eurus, The East Wind," L. Leslie Loth

This is a concert study for the piano in which the right hand has an almost unbroken passage of running notes, after the manner of Weber's sonata rondo. It is brilliant and showy, and is good finger practice, moreover. "Rushing Waters," "In the Cave of the Winds" and "Firebrands" are other concert studies by the same composer. They are all very bright and jovial pieces. "Firebrands" has a number of rushing chromatic passages effectively used.

## "America for Me," M. R. Wick

Henry Van Dyke wrote the words to which Mellicent R. Wick has added music in the form of a chorus for mixed voices. It is hymnlike and well written for the singers.

## "Music of the Rain Drops," Al. Sweet

Both words and music are by the same writer. They together make a dialect song in the most popular style.

## Caprice, Buena Carter

This is an allegretto vivace for the violin with piano accompaniment, written in a light and bright and pleasing style, and not too difficult.

## Readings With Musical Settings, Phyllis Fergus

There are some sixteen of these on the Summy list, but the two sent in for review are: "My Mother's Ma" and "My Grandma." Both are easy and discreetly subservient to the reciter of the poems.

## Chappell &amp; Co., New York

## "Christ in Flanders," Ward Stephens

The words which Gordon Johnstone has written are entirely unconventional. If Lambert Murphy had not tried them out in public and found them enthusiastically received, a reviewer might be inclined to doubt the propriety of the sentiments and statements of the lyric. Ward Stephens has composed music which is simple, singable, for the most part hymnlike. At the end, however, the melody reaches a telling climax which cannot fail in its appeal.

## Arthur P. Schmidt Co., Boston

## "Our Soldiers, Welcome Home," J. L. Roeckel

This is a march song for a chorus of mixed voices. It has an easily learned melody, and the rhythm is broad and strong.

## "The Victors' Parade," R. L. Herman

This is a long, brilliant, dramatic and difficult part song, which makes a very effective concert number when it is properly sung, but it will require much practice and patience to learn. It is well worth the trouble, however.

## Theodore Presser Co., Philadelphia

## "If I Were the Wind," Lily Strickland

The author of the words has followed Swinburne's "A Match" fairly closely, but the composer has written a more or less con-

ventional love song which may become popular. It is good of its kind.

## Two Piano Solos, Lily Strickland

The impromptu is full of massive chords and intensity of expression. It is not suitable for small or weak hands.

The caprice, "In Spring," has a very pleasant lilt in 6-8 rhythm and a catchy tune. It is only moderately difficult.

## Boosey &amp; Co., New York

## "When the Boys Come Home," Frances Allitsen

A strong march rhythm and a good vocal tune make this song desirable for the present times. The words are by the American statesman, John Hay.

## "Only You," E. Philip Taylor

Those who get their musical pleasures from sentimental ballads will be able to derive satisfaction from this fair sample of a lowly style.

## "Little French Baby," Douglas Grant

A soldier talks to a French baby and uses a few expressions in the foreign language he does not quite understand. Humor, pathos and a simple melody give this unusual song an attraction of its own.

## "On the Shore at Pelham Bay," Vernon Eville

A song about a sailor and a lass, with plain ballad music and a catchy refrain make up the sum of this song's merits.

## Lyric of "The Americans Come" a Masterpiece

Among the thousands of poems, good, bad and indifferent, the war has brought forth, there are perhaps not more than a score that, by reason of their exquisite beauty, an inherent appeal to some chord in the human heart, a simplicity of grandeur, will never be forgotten.

Among these stands out, eminently, Elizabeth A. Wilbur's "The Americans Come!" Published first in Munsey's, it remained for Fay Foster's appropriate and noble setting to bring it conspicuously before the millions who have been thrilled to the depths of their being by its simple and pathetic story.



ELIZABETH A. WILBUR,

Writer of the lyric, "The Americans Come!"

The theme is that of a blinded French soldier, who hearing the sound of drums, marching feet, and cheering, calls to his young son to run to the window and see what it may be. The boy says he sees, "Men, brown and strong, swinging along with mighty tread carrying a banner with white stars on a field of blue." The blinded father, realizing this can have but one meaning, bids the son

Fling the window wide!  
Let me kiss the staff our flag swings from,  
And salute the Stars and Stripes with pride,  
For, God be praised, the Americans come!

The extreme simplicity with which Miss Wilbur handles this touching theme allows the thought to stand forth almost, it would seem, unclothed, with nothing to detract from the gripping idea.

Yvonne de Tréville has made an extremely good French version of it, as has also Lucien Muratore.

Miss Wilbur is a young California woman, and has a number of other beautiful poems to her credit. Her father, who died three years ago, was a wealthy man of wide business connections, having interests in railroads, in mines and many large corporations. She will, doubtless, give to the world other gems, but should fate decree that she never again touch pen to paper, her place in the front ranks of America's poets is assured by "The Americans Come!"

## Votichenko to Be Heard

Sasha Votichenko, the Russian composer, who is known as the sole exponent of the tympanon, will offer an interesting program entitled "Music of the Allies," at Maxine Elliott's Theater on the evening of February 23. The music of France, England, Italy, Russia, Belgium and America will be heard. A number of folksongs of the nations have been arranged by Sasha Votichenko and some of his own compositions will be played for the first time. Count Ilya Tolstoy, son of the great Russian author, will talk on "The Significance of Music in Russian Life" and Eva Gauthier will be heard with the Russian Symphony Orchestra.



The richness, evenness, depth and charm of the Baldwin tone cannot be duplicated. Only with

# The Baldwin Piano

can it be produced, because only the Baldwin has the acoustic properties capable of its development. Those who approach the selection of a Piano unprejudiced and with an open mind find the Baldwin a revelation.



Grand Prix, Paris, 1900

Grand Prize, St. Louis, 1904



## The Baldwin Piano Company

CINCINNATI 142 W. 4th St.	CHICAGO 323 S. Wabash Ave.	NEW YORK 665 Fifth Ave.
ST. LOUIS 1111 Olive St.	INDIANAPOLIS 18 N. Penn'a St.	LOUISVILLE 521 S. Fourth Ave.
DENVER 1636 California St.	SAN FRANCISCO 310 Sutter St.	DALLAS 1911 Elm St.

## NOTED SOLOISTS APPEAR WITH DETROIT SYMPHONY ORCHESTRA

Florence Hinkle, Rosalie Miller, Jules Lepse Prove  
Magnetic Attractions—John McCormack Draws  
Usual Capacity House—Peterson and  
Graveure in Recital

Detroit, Mich., February 17, 1919

The eighth pair of subscription concerts of the Detroit Symphony Orchestra, given in the Arcadia, Thursday evening, January 30, and Saturday afternoon, served to present programs of unusual interest from many points of view. The first part of the program was devoted to the Beethoven symphony No. 3, in E flat, "Eroica," op. 35. Under the skilful conducting of Mr. Gabrilowitsch, the rendition of the symphony, while not departing too markedly from tradition, took on new beauty and proved eminently satisfying. The other orchestra numbers were the Mendelssohn overture, "Fingal's Cave," and the Rimsky-Korsakoff "Capriccio Espagnol," both of which were full of light and color. The orchestra itself is steadily improving; there is surer response, greater contrasts of dynamics, and a smoother tone throughout all the choirs.

Florence Hinkle was the soloist and sang "Dove Sono," from Mozart's "Le Nozze di Figaro," and "Depuis le Jour," from Charpentier's "Louise." She was in excellent voice and sang in her usual artistic manner. The accompaniments by the orchestra were a joy to listen to.

### Eighth Popular Concert

The eighth popular concert was given in the Arcadia, Sunday afternoon, February 9, and attracted a large and enthusiastic audience. The orchestra played three overtures, the Weber "Euryanthe," Goldmark "Sakuntala" and Smetana "The Bartered Bride," and in addition two elegiac melodies, "Heart Wounds" and "Spring," by Grieg.

There were two soloists, both of whom added much to the pleasure of the afternoon. Rosalie Miller, soprano, sang two arias from Mozart's "Marriage of Figaro"—"Guinise alfin il Memento" and "Non so piu so Casa"—her second number being "In quell prime morbide," from Puccini's "Manon Lescaut." Miss Miller met instant favor with her audience and was recalled several times after both numbers. Not only is her voice most pleasing but she sings intelligently and with dramatic intensity, which was especially noticeable in the aria from "Manon Lescaut."

The other soloist was Jules Lepse, from the viola section of the orchestra, who played the first movement of the violin concerto by Tchaikowsky. At the close of the number there was a veritable storm of applause and he was recalled a half dozen times before the audience became quiet.

### Roosevelt Memorial Service

Sunday evening the orchestra and Miss Miller furnished the music for the memorial services for Colonel Roosevelt, which were held in the Arcadia. Miss Miller also sang for

the Exchange Club on Monday and proved herself a singer of marked versatility. There has been expressed a strong desire that she may be heard in recital.

### John McCormack Draws Capacity House

Monday evening, February 3, every available seat in the huge auditorium of the Arena Gardens was taken when John McCormack gave a characteristic recital under the Devoe-Detroit management. To his regular program he added many encores, for no McCormack concert would be quite complete without "Mother Machree" and "I Hear

enunciation, and interpretative ability. She possesses also a winning personality and graciousness of manner. She was obliged to sing encores after each group of songs, with a triple encore for good measure at the close.

Mr. Graveure is a consummate artist and whatever he does is sure to delight. He sang several of his songs with inimitable humor and was obliged to repeat them. Included among them was Fay Foster's "My Menagerie." By request, he sang the prologue from "I Pagliacci," and sang it superbly. Gordon Campbell was the accompanist for Miss Peterson and Bryceon Treharne for Mr. Graveure.

### Joseph Bonnet Heard

Thursday evening, February 6, through the courtesy of William H. Murphy, Detroit music lovers were given opportunity to hear Joseph Bonnet, who gave a recital on the magnificent new organ recently installed in the First Congregational Church. The following delightful program was received with marked manifestations of approval: "Grand Jeu," Du Mage; "Recit de tierce en taille," De Grigny; prelude, Clarambault; fantasy and fugue in G minor, Bach; tenth organ concerto, Handel; "Song of the Chrysanthemums," "Matin Provençal," "Poème du Soir," Bonnet; toccata, Widor.

### Unique Recital for Tuesday Musicales

In the second artist recital given by the Tuesday Musicales for its sustaining members, Tuesday morning, February 11, there was a marked departure from the conventional recitals when the Indian Princess Watahwaso gave a program of native songs and dances. She is a dainty Indian maiden with winsome personality and a beautiful voice which she uses with discriminating artistic sense. Her explanations, given in a most musical, cultivated speaking voice, added much to the enjoyment and understanding of the program. She was assisted by Elsa Becker, violinist, and Fredericka Toenniges, pianist.

J. M. S.

### Annie Louise David's Time All Taken Up

Annie Louise David, the harpist, has very little time on her hands these days; in fact, as far as her teaching is concerned she has but two vacancies available. When she is not teaching her many pupils, Mme. David is filling concert engagements, for which she is much in demand. On February 1, she played at a Red Cross concert at Aeolian Hall, and the following Sunday started her Newark church work as soloist at the Trinity Church of that city, where she will continue to play until May 1. On February 11, Mme. David appeared at a concert given for Eleanor Davis, whose compositions for the harp were dedicated to the former. February 15 took her to Elizabeth, N. J., and on February 22 she is to fill two engagements in the same evening, one at a wedding at the West End Collegiate Church at 7:30, and the other at a concert to be given at St. Peter's Church, Lexington avenue and Fifty-fourth street.

## The Biltmore Friday Morning Musicales

Friday Morning, February 28th, 1919, at 11 o'clock

AMELITA GALLI-CURCI, Soprano  
MARIE KRYL, Pianist WINSTON WILKINSON, Violinist  
MR. MANUEL BERENGUER, Flutist

Mr. Homer Samuels, Accompanist for Mme. Galli-Curci  
Mr. Harry Gilbert, Accompanist for Mr. Wilkinson  
(By arrangement with Charles L. Wagner)  
Management: R. E. Johnston

- PROGRAM
- 1.—(a) Fantasia Impromptu.....CHOPIN  
(b) Etude F Major.....CHOPIN  
(c) Polonaise.....CHOPIN  
Miss KRYL
  - 2.—(a) Caprice Memoir.....KREISLER  
(b) Moto perpetuo.....CECIL BURLEIGH  
Mr. WILKINSON
  - 3.—La Capinera (with flute).....BENEDICT  
Mme. GALLI-CURCI
  - 4.—(a) Caprice No. 2.....PAGANINI-LISZT  
(b) La Campanella.....PAGANINI-LISZT  
Miss KRYL
  - 5.—(a) Crepuscule.....MASSENET  
(b) Pappilon.....FOURDRAIN  
(c) Un Cygne.....GRIEG  
(d) Bolero.....DELIBES  
Mme. GALLI-CURCI
  - 6.—(a) Mazurka in A Minor.....CHOPIN  
(b) Ma Rondo bec la utina.....BAZZINI  
Mr. WILKINSON
  - 7.—Mad Scene from "Lucia" (with flute).....DONIZETTI  
Mme. GALLI-CURCI
- Steinway Piano Used  
The Knabe is the Official Piano of the Biltmore  
Friday Morning Musicales

You Calling Me." Lieut. Donald McBeath, violinist, shared in the honors of the evening, while delightful accompaniments were played by Edwin Schneider.

### May Peterson and Louis Graveure Give Recital

Tuesday evening, February 4, the Central Concert Company presented May Peterson and Louis Graveure in a joint recital at the Arcadia. Both artists have been heard here before and received a warm welcome. Miss Peterson's singing is marked by clarity of tone, distinctness of

# JOHN POWELL

## Scores Great Success in His Second New York Recital

FEBRUARY 3RD, 1919.

"John Powell is one of the few American pianists with personality and force. With beautiful tone and dramatic sincerity, Mr. Powell played César Franck's Prelude, Chorale and Fugue. There is intellect and artistic poise behind all that he does."—*New York Herald*.

"On Chopin's set of twenty-four Preludes he lavished his rare art of pianistic interpretation to the delight of the audience. John Powell is one of the few living pianists who can do full justice to that amazing compendium of creative genius. Some of them take less than a minute to play, yet each of them is a jewel, to properly set off which takes a corresponding amount of interpretative genius. John Powell has it."—*Evening Post*.

"John Powell is a pianist and a composer of increasing note and already of a looming reputation."—*Evening Sun*.



FEBRUARY 3RD, 1919.

"John Powell delighted a large audience at Carnegie Hall, not only as a pianist of consummate skill, but as a composer of originality and fine imaginative quality. He played his own 'Sonate Noble.' The music has an idealism rare indeed to-day, and yet free of sentimentality. A gifted man this, whom it is always a great delight to hear."—*Evening Mail*.

"Mr. Powell's playing yesterday was always musical, pianistic. The general sense of design was admirable, the nuances nicely adjusted. It was thoughtful, musically, finely wrought playing."—*Evening Globe*.

"John Powell's 'Sonate Noble' is a serious work and was given in an intelligent manner. Mr. Powell is a forceful and temperamental artist, and his recitals always call for serious attention."—*World*.

Exclusive Management: WINTON & LIVINGSTON, Inc., Aeolian Hall, New York

STEINWAY PIANO



## GALLI-CURCI WINS OVATION AS VIOLETTA AND AS ROSINA

Excellent Cast Heard in "Le Chemineau"—"Jongleur" Well Given—"Faust" Brings New Triumphs for Mme. Gall

(Continued from page 5.)

## "Loreley" Is Italianized Wagner

Thursday evening, February 13, marked the New York premiere of Alfredo Catalani's "Loreley," a romantic opera in three acts. This composer had his first introduction here when his "La Wally" was produced at the Metropolitan early in the career of Giulio Gatti Casazza as impresario of that institution. "La Wally" had a poor libretto and its music was generally considered uninspired, although the orchestration showed skill and taste. The information was conveyed to the public that Catalani died young and that in Italy he was considered remarkably promising. One of his great admirers and faithful sponsors was Arturo Toscanini. "La Wally" fell very flat in New York.

In the meantime it was not generally known here that Catalani's "Loreley" is held in fair esteem in Italy and has a respectable number of performances there season after season. One of the singers who has scored in the work abroad is Edward Johnson, the American tenor.

Catalani, like many other operatic composers, seems to have had no skill in selecting a libretto, for "Loreley," like "La Wally," has an uninteresting, actionless story, with hardly any human interest. The plot is made up of shreds and patches from German legend and history. The librettists, Messrs. D'Orville and Zanardini, knew their "Lohengrin" and "Tannhäuser" well and mixed up those tales with the Loreley saga. In order to get what they considered a proper dramatic motive they made the fabled lady who sits on the traditional rock and combs her golden hair the reincarnated spirit of a young orphan, who is spurned by a faithless fiancé, Walter, and throws herself into the well known Rhine, after making a bargain to dedicate herself thereafter to one Alberich. Walter is about to perpetrate a second act marriage with some one else, Anna, when the Loreley pops up and sings her siren song, and the mere man succumbs to her fascination and repudiates fiancé No. 2. There are some other unlikely and uninteresting details and in act three, of course, the culprit is properly punished by being drowned and Anna dies on general principles. It is well known that in grand opera a spurned lady often loses her mind and nearly always her life.

The music of "Loreley" is tinged with Wagnerian influence—of the earlier period—and Catalani has followed his model with such faithfulness that at some moments one expects the orchestra to burst into the "Lohengrin" or "Tannhäuser" strains. Nevertheless, there also are pages of writing in the frankly lyrical and melodious Italian manner and at all times the score is interesting, piquant and very well made. A second act duet for tenor and soprano, some choruses and the ballet music, constitute the best of the output. Catalani was a talented but distinctly lesser master.

Anna Fitzu sang the title role and never looked or sang or acted better. In her glittering green bespangled garb and golden haired aureole as the Rhine nixie she presented a superb picture, and one duly admired. Vocally, too, Miss Fitzu appeared to be at the top of her form and her opulent voice rose thrillingly to the climaxes while the lyric episodes were sounded with charm and distinction. Here is an artist who has true dramatic potentialities. One longs to hear her as Tosca or some similar worth while heroine in the bigger repertoire.

Florence Macbeth added richly to her laurels. Her silvery tones had remarkable clarity and smoothness. Aside from its limpidity the Macbeth voice also has wonderful flexibility and this well trained artist's delivery is a source of sheer delight to discriminative judges of expert vocalism. Alessandro Dolci was a tower of strength. His high tones had vibrant ring. His mezza fortes and pianissimos were of particularly ingratiating quality. His taste in matters of coloring and phrasing left nothing to be desired. Virgilio Lazzari, the basso, revealed himself as the possessor of a fine organ, resonant, routined, intelligently applied. Polacco conducted with that adroitness, musicianship and authority which always mark his work with the baton. The incidental dances by Sylvia Tell added much artistically to the evening's proceedings.

The complete cast was as follows:

Rudolpho ..... Virgilio Lazzari  
Anna of Rehberg ..... Florence Macbeth  
Walter, Governor of Oberwesel ..... Alessandro Dolci  
Loreley ..... Anna Fitzu  
Hermann ..... Giacomo Rimini

## "Le Chemineau," Monday, February 10

The second performance of "Le Chemineau," at the Lexington Theater, on Monday evening, February 10, demonstrated, first, that so magnificent a drama as that produced by Richepin cannot be spoiled even by such ordinary music as provided for it by the late Xavier Leroux; and second, that it is the height of folly to attempt to do French opera except with French artists. As an opera, "Le Chemineau" is by no means great, but as a drama with music it is the finest work New York has seen for years. The third act, performed by such a trio of singing actors as Alfred Maguicat, Yvonne Gall and Octave Dua, is moving beyond words. The potentialities of this act moved even the composer to much better music than he has written anywhere else. As the Chicago Opera does it, it has a cast of surprisingly even excellence. Besides the three already named, George Baklanoff gives a character study which is superb, and he brings down the house at the close of the second act. Constantin Nicolay and Desire Defrere are splendid in their character bits in the third act,

and Myrna Sharlow, Maria Claessens and Huberdeau fit absolutely into the picture in important if shorter roles. Hasselmanns conducted with his usual masterful ability and got all there was to be gotten out of the score.

## "The Barber of Seville," Wednesday, February 12

All Galli-Curci audiences are large; all of them pack the theater; but the audience last Wednesday evening, for the first performance of the "Barber of Seville" here this season by the Chicago Opera, packed it tighter than usual.

It was a notable performance in many respects. First, Galli-Curci herself, in splendid voice and singing—as she has been this season—better than ever before. There is nothing new to be said about Galli-Curci, she is sui generis today and the audience paid her the usual tribute of clapping its hands to red hot after each of her numbers. The interpolation was Benedict's "Carnival of Venice," brilliantly done. Charming did the famous prima donna look and charmingly did she act.

Riccardo Stracciari appeared in his star role for the first time in New York. For many years past he has been known in Italy as the Figaro specialist and he had not been on the stage two minutes before one readily understood why. Nobody sings—nobody can sing—the "Largo al Factotum" better than he, and throughout the evening he was vocally at his very best. His handling of the recitative in which the opera abounds was perfect and in action he was the very personification of the ideal barber. It was Stracciari's first real star opportunity in New York, notwithstanding this is his second season here, and he rose to the occasion demonstrating his right position in the very front rank of the baritones of today. The audience appreciated his excellence and applauded him often.

Another specialist in the performance was Fernando Carpi, whose splendid Count Almaviva is known from his Metropolitan appearances in the role. Carpi is a light tenor of most finished art and so at home in this role that one feels he is its living incarnation. To him, too, went a lot of the evening's applause. The two comedy roles, Don Bartholo and Don Basilio, fell respectively to the two Vittorios, Trevisan and Arimondi. These trained veterans got all the fun there was out of them besides doing some excellent singing. Smaller parts fell to Marie Claessens, Eugenio Corenti, Ludovico Oliviero and Desire Defrere. Campanini himself conducted, as was perfectly evident from the first note of the overture to the end.

## "Jongleur," Friday, February 14

The Massenet "Jongleur de Notre Dame," that appealing and tuneful little work, was a welcome revival on Friday evening, February 14, with Mary Garden in the leading part. She has made the role very much her own and again imbued it with the pathos and poetry it needs for its highest effectiveness.

Those two admirable singing actors, Gustave Huberdeau and Auguste Bouilliez, were other notable members of the cast, the latter singing the "Legend of the Sage Bush" with telling dramatic intensity and striking beauty of tone. A well staged ballet divertissement followed the opera. Marcel Charlier conducted.

## "Traviata," Saturday, February 15 (Matinee)

The Saturday matinee gave a huge audience a chance to hear the phenomenally popular coloratura artist in one of her most famous impersonations, that of Violetta. She is suited perfectly in this music for it allows her to show her technical skill, her ingratiating lyric qualities, and her unquestioned histrionic ability. Of course she roused her audience to the customary pitch of frenetic excitement, and they recalled Mme. Galli-Curci again and again.

Riccardo Stracciari duplicated the well remembered Germont, Sr., he gave here last season, and the audience showered its favor upon this really great baritone. He has a tonal quality that goes straight to the heart and he adds to its effect by a deeply sincere delivery and the power to put poignant action into the character he represents. The Alfredo of Alessandro Dolci had mellifluous singing to recommend it. Fluent as to voice he is endowed also with the ability to express affecting feeling in tone, and the combination aroused his hearers immeasurably. Giorgio Polacco made the old score a thing of beauty and of gripping reality.

## "Faust," Saturday, February 15 (Evening)

Gounod's "Faust" failed to draw very much of an audience to the Lexington, notwithstanding the splendid work of Yvonne Gall and George Baklanoff. Mme. Gall has few, if any, equals on the stage today in this role. In appearance and action she is an absolute incorporation of Marguerite. Her singing was exquisite throughout. Mephistopheles was Georges Baklanoff. This is one of the Russian's best roles, and as is his custom, his conception is very different from that of any of his confrères. It is a striking characterization, Mr. Baklanoff avoiding the theatrical—he dresses in black instead of red, for one thing—and emphasizes the sly, deceitful side of the character. In splendid voice, the Russian baritone did full justice to the various arias in the role and won tremendous personal success. John O'Sullivan, who sang Faust, did not seem at his best vocally, and it was only in the last act that his voice was really in proper condition to do itself justice. Defrere gave the same fine character study of Valentin, for which he has been known for many years past, and Louise Berat was an excellent Martha. Hasselmanns conducted.

## ANNOUNCEMENTS

Selwyn Theatre WEST  
42nd St.

"THE THEATRE DE LUXE"

New York's Newest Auditorium, Featuring Morning, Afternoon and Sunday Concerts and Recitals.

Recital of Compositions by

## Axel Raoul Wachtmeister

The Swedish Composer

Aeolian Hall, March 8th, 8:15 p. m.

SOLOISTS

GRETCHEN MORRIS, Soprano  
ROBERT MAITLAND, Bass  
SAMUEL LJUNGKVIST, Tenor  
HELEN DESMOND, Pianist

ILYA BRONSON, Cellist

Ladies' Chorus and Songs with Orchestra  
Stieff Pianos Used

Management: St. Erik, Society for Advancement of Swedish Music

## CARNEGIE HALL

Tuesday Evening, February 25th

at 8.15 o'clock

First American Recital by

HELENE  
KANDERS

Soprano

## PROGRAM

1. Ah! Perfido.....Beethoven
2. Les Vautours.....Le Lormand  
Arie from "Schéhérazade".....Ravel  
Nicolette.....Ravel  
Chanson Norvegienne.....Fauré
3. Songs of Grusia }.....Rachmaninoff  
Floods of Spring }  
Two Armenian Melodies.....Ancient Folk Songs
4. Colma's Song }.....Schubert  
Tostallion Kronox }  
The Smith.....Brahms
5. Do Not Go, My Love.....Hageman  
I Know Where I'm Going.....Irish Country Song  
Wild Geese (new).....Silberta  
The Wind.....Sickensher

RICHARD HAGEMAN at the Piano

Mason & Hamlin Piano

Tickets, 75c, \$1.00, \$1.50, \$2.00 :: Boxes, \$15.00 and \$18.00  
Plus War Tax

Management: MUSIC LEAGUE OF AMERICA, INC.,  
1 West 34th Street

## Sunday Evening Concert

Conductors Campanini and Polacco were gloriously acclaimed at the Hippodrome last Sunday evening by a huge audience. Both baton masters showed rare art and divided honors equally. The orchestral numbers were Verdi's "I Vespri Siciliani" overture, "Invitation to the Dance" (Weber-Berlioz), Martucci's "Tarantella," Offenbach's "Hoffmann" barcarolle (encored) and Elgar's "Pomp and Circumstance" march, the last named led by Joseph Raffelli.

Forrest Lamont, the first of the soloists, scored a striking hit with his ringing voice and its artistic use. Yvonne Gall showed rare style and lovely diction in a Vidal number. Alessandro Dolci was, of course, feted like a conquering hero, for his sympathetic and irresistible delivery of the familiar tenor aria from "The Elixir of Love." Giacomo Rimini also received an ovation for his "Barber" cavatina, and with Dolci, shared the applause for a "Gioconda" duo. Carolina Lazzari's rich voice and soulful presentation of a "Huguenots" aria, was among the chief delights of the evening. The "Rigoletto" quartet, by Mmes. Gall and Lazzari, and Messrs. Lamont and Rimini, had a triumph.

## OPPORTUNITIES

WANTED: First class conductor by big ballet attraction appearing in vaudeville. Applicant must be able to play the piano. Books laid in advance. Apply "D. R." care of MUSICAL COURIER, 437 Fifth avenue, New York.

WANTED FOR THE COMING SEPTEMBER—Several fine Pianists at sal-

aries of \$1,000 and home, \$1,500 and home, \$1,800 and \$2,000; teachers of Violin and Piano combined, at salaries of \$800 and home to \$900 and \$1,000; teachers of Voice Culture, men and women, at salary of from \$800 and home to \$1,000 and \$1,500 and home. Special terms given. Address, The Interstate Teachers' Agency, Macheca Building, New Orleans, La.

CONTRALTO WANTED—A quartet is desirous of obtaining a first class contralto of good appearance; youthful singer desired. Address "B. B." care MUSICAL COURIER, 437 Fifth avenue, New York.

TEACHER WANTED—Leading conservatory seeks permanent connection with man for Artist Piano department; also

man for intermediate and advanced Violin department beginning next September. Both must be men of engaging personality and broad training. Basis of compensation, guarantee and commission with terms to fit the man. This is a big opening for a big man. All correspondence treated confidentially. Apply for full particulars to "K. C. M." care MUSICAL COURIER, 437 Fifth avenue, City.

## MUSIC ON THE PACIFIC SLOPE

GANZ PLAYS MacDOWELL SONATA  
AT SAN FRANCISCO CONCERT

First Community "Pop" Proves Successful—Notes

San Francisco, Cal., February 9, 1919.

The first "Community Popular Concert"—Jessica Colbert, manager; Eda Beronio, associate manager—was given at the Savoy Theater on February 5, Henri Scott being the principal attraction. Mr. Scott was assisted by James Woodward King, concert pianist, and Gyula Ormay, accompanist. It is needless to say that Mr. Scott sang delightfully and was eminently successful, especially in the lighter numbers which appeal to the public taste. Such things as "Khaki Sammy" (Carpenter), "Quand je suis en appetit" (Massenet), and the "Picaninny Sleep Song" (Strickland) seemed especially agreeable to the audience.

James Woodward King is a young pianist of promise. He has a pleasing personality to which youth adds its charm, and a good size technic as well as taste and a rather surprising force. He played works by Mozart, Brahms and Chopin and was warmly received.

It is necessary to say a word as to Gyula Ormay, the accompanist. Mr. Ormay is not a mere accompanist—a "necessary evil," as one noted singer named all accompanists; he is an artist who invariably aids the singer in his work, who plays with such refinement and art, with such judgment as to color and nuance, that one is prone to think of such performances rather as duets for voice and piano than as songs accompanied. He is the ideal accompanist.

The "Community Popular Concerts," as they are called by their founder and organizer, Jessica Colbert, are to consist of "ten concerts at popular prices to subscribers." They have been much postponed on account of the "flu," but are now under way. Some of them will be at the Savoy Theater, others at the big Municipal Auditorium. The plan is a good one and deserves recognition and support.

## Rudolph Ganz Plays MacDowell

Frank W. Healy presented Rudolph Ganz to a large audience at the Columbia Theater on February 2 in a program of great merit and varied interest beautifully interpreted. This program opened with a long group of Chopin, to which a Chopin encore was added. This was followed by MacDowell's "Eroica" sonata, and the program closed with a miscellaneous group, including works by Bach, Mozart, Weber, Liszt, Ganz and Debussy.

Of special interest was the MacDowell sonata, which I, for one, had never before heard played in public by a "real" concert artist. It does not seem to me that MacDowell was at his best by any means in this so-

nata, but it shows good taste on the part of Ganz to play something by our greatest American composer while in America. Now that Godowsky and Hofmann are adopting the same plan we may hope that the American school may gradually win recognition according to its deserts.

Ganz shows all the elements of greatness in his playing. He has warmth combined with intellectuality, great virility combined with much poesy, a technic that

the benefit of music lovers. I have not heard them all, but I am told that, so far, Heller has the best of it. He certainly has the best auditorium, for the California Theater is the finest in the city. Last Sunday he played "La Princesse Jaune" (Saint-Saëns), "Song of India" (Rimsky-Korsakoff), "The Nile" (Leroux), "Dance of the Hours" from "Gioconda," "Adagio Pathétique" (Gordard) and Mendelssohn's "Fingal's Cave" overture. A good program well rendered.

## Notes

Rore Relda Cailleau recently entertained at a studio recital at her home here. A program was rendered by Etta Wilson, Eula Morris, Dolores Kenney, Blanche Kollman, Arline Cohen, Jennie Eichwald, Lillian R. Cooke, Rose Isaacs, and Zelda Goldberg.

Among the most successful teachers of San Francisco is Antoine De Vally, a Belgian, who, after having served his country for more than two years, was released from active service and came to this country to raise funds for the Allies cause. Before the war Mr. De Vally was leading tenor at the Royal Opera House at Antwerp. Arriving in this country he organized an opera company which played a season in Montreal and then came to San Francisco, where, after a successful season, it was disbanded. Mr. De Vally, however, remained here and proposes to make San Francisco his home. He has many friends and a large class of pupils, is a prominent member of the Bohemian Club, and his voice is always greatly in demand. F. P.

LOS ANGELES DOMINANT CLUB  
HEARS NEW DILLON SONGS

Los Angeles, Cal., February 4, 1919.

Although the day was a rainy one, it did not prevent a large attendance at the meeting of the Dominant Club on Saturday. The program was full of interest and began with a scholarly discourse on "Music After the War," by Jaroslav de Zielinski. In his talk the cultured gentleman showed himself conversant with the various "schools" and his interested listeners learned many valuable facts and were most enthusiastic over the wide scope presented.

Sybil Conklin, contralto, sang the dramatic aria "Aida" with fine effect, and later sang three of Fannie Dillon's new songs. These songs are so out of the ordinary that a rehearsing is imperative before one can pronounce upon them but the last one of the group, "Sweeps On," is a wonderfully dramatic thing and full of possibilities for the singer. Her fellow club members rewarded Miss Dillon with proud acclaim to which she responded in her usual modest way. Harold Proctor's exquisite tenor was heard in the Cadman songs and a serenade by Blumenthal and Charles Wakefield Cadman himself was at the piano. Bessie Chopin, violinist, played a charming Spanish num-



JESSICA COLBERT,  
Founder of the Community "Pop" Concerts.

never intrudes itself upon the listener in the form of pyrotechnic display, and, added to all this, great musicianship that shows itself in careful phrasing, beauty of tone and judicious control of dynamics.

## Sunday Morning Concerts Continue

At the California Theater, Herman Heller continues his orchestral concerts on Sunday mornings and is drawing large audiences. There is a war on between the movie house managers in this city and Oakland which manifests itself in huge orchestras, greatly to

## PACIFIC COAST DIRECTORY

**BECKER, MR. and MRS. THILO**  
Piano, Violin  
431 So. Alvarado St., Los Angeles

**BEEL, SIGMUND**  
Master Classes in Violin Playing  
1373 Post St., San Francisco  
Phone Prospect 757

**BEHYMER, L. E.**  
Manager of Distinguished Artists  
705 Auditorium Bldg., Los Angeles

**BEM, STANISLAS**, Violoncellist  
Recitals and Concerts  
Kohler & Chase Bldg., San Francisco

**BEVANI, ALEXANDER**  
Teacher of Singing  
403 Kohler & Chase Bldg., San Francisco

**BRESCIA, DOMENICO**  
Voice Specialist—Composition  
603-4 Kohler & Chase Bldg., San Francisco

**BRONSON, CARL**  
Voice, Phone 10082  
204-5 Blanchard Hall, Los Angeles

**CADMAN, CHARLES WAKEFIELD**  
Composer-Pianist  
564 N. Ardmore Ave., Los Angeles

**CAMPANARI, LEANDRO**  
Vocal studio, 1290 Sutter St.,  
Phone Prospect 5527 San Francisco

**CARLSON, ANTHONY**  
Basso  
Majestic Bldg., Los Angeles

**CHENEY, DELMORE**, Bass-Baritone  
679-80 Walker Auditorium Bldg.,  
730 So. Grand Ave., Los Angeles

**CLEMENT, ADA**, Pianist and Teacher  
3435 Sacramento St., San Francisco  
Phone Fillmore 898

**COLBERT, JESSICA**  
Concert Management  
401-402 Hearst Bldg., San Francisco

**CONRADI, ARTHUR**, Violin  
Kohler & Chase Bldg.,  
Phone Kearny 5454 San Francisco

**DEMOREST, CHARLES H.**,  
A.A.G.O., Piano, Organ Harmony  
827 Majestic Theater Bldg., Los Angeles  
Phone 65216

**DE VALLY, ANTOINE**  
Operatic and Lyric Art,  
973 Market St., San Francisco  
Phone Douglas 400

**DREYFUS, ESTELLE HEARTT**  
Purpose Programs  
801 Majestic Theater Bldg., Los Angeles

**DUNSHEE, CAROLYN K.**  
Musical Courier Correspondent  
328 E. Micheltorena St., Santa Barbara, Cal

**FITZSIMMONS, ERNEST E.**  
Musical Courier Correspondent  
510-11 People's Bank Bldg., Seattle, Wash.

**GERRISH-JONES, ABBIE**  
Composer  
4183 Park Boulevard, Oakland, Cal.

**HAMMOND, MRS. H. W.**  
Musical Courier Correspondent  
1480 West 7th St., Riverside, Cal.

**HEALY, FRANK W.**  
Operatic and Concert Manager  
906 Kohler & Chase Bldg., San Francisco

**HECHT, ELIAS**  
Flutist Chamber Music Society of San  
Francisco. Management Jessica Gilbert

**HELLER, HERMAN**, Conductor  
California Symphony Orchestra,  
San Francisco, Cal.

**JELICA, STELLA**  
Coloratura Soprano  
Management Z. W. Potter, Oakland, Cal.

**JONES, G. HAYDN**  
Tenor  
817 Majestic Theater Bldg., Los Angeles

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
912 W. 20th St., Los Angeles

**McMANUS, GEORGE STEWART**,  
Pianist, 2140 Hyde Street,  
Phone Prospect 5430 San Francisco

**MAW, N. F.**  
Musical Courier Correspondent  
Care Gray, Maw Music Company  
1256 Fifth St., San Diego, Cal.

**MILLER, MRS. J. PAUL**  
Musical Courier Correspondent  
3229 Serra Way, Sacramento, Cal.

**MUMA, ALICE**  
Gesture Songs and Poems of the  
American Desert  
340 Arden Blvd., Los Angeles

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
1506 Yeon Bldg., Portland, Ore.

**OPPENHEIMER, SELBY C.**  
Musical, Operatic, Lecture and Concert  
Manager  
Sherman, Clay & Co. Bldg., San Francisco

**ORMAY, GYULA**  
Accompanist, 1001 Pine St.  
Phone Franklin 9531 San Francisco

**PERSINGER, LOUIS**  
1443 4th Avenue  
San Francisco

**ROSS, GERTRUDE**  
Composer of "The Open Road"  
Now issued in three keys

**SABIN, WALLACE, A.**, Organist  
Composer, Conductor Loring Club  
1617 California St., San Francisco

**SENSENG, GRACE**  
Musical Courier Correspondent  
1519 Jefferson St., Boise, Idaho

**SIMONSEN, AXEL**  
Cello  
Blanchard Hall, Los Angeles

**SLOSS, MARIE**  
Concert Pianist  
Kohler & Chase Bldg., San Francisco

**SMITH, LUCIA W.**  
Musical Courier Correspondent  
701 Center St., Redlands, Cal.

**SPENCER, MR. and MRS. VERNON**  
Piano  
2530 W. 8th St., Los Angeles

**STEEB, OLGA**, Concert Pianist  
Management Mrs. Jessica Colbert  
990 Geary St., San Francisco

**TAYLOR, ELIZABETH A.**  
Correspondent Musical Courier  
2725 Harrison St., Oakland, Cal.

**THE TRILLIUMS**  
Women's Quartet  
111 N. Benton Way, Los Angeles

**UNDERHILL, MISS M. V.**  
Violin Teacher  
801 Sutter St., San Francisco  
Telephone Franklin 1129

**VIERSEN, GRACE**  
Soprano  
Suite 214, Blanchard Hall, Los Angeles

**WESSITSH, LOISA PATTERSON**  
Dramatic Soprano  
905 Kohler & Chase Bldg., San Francisco

**WINSTON, Miss JENNIE**  
2417 Budlong Ave.,  
Los Angeles

**ZIELINSKI, JAROSLAW DE**  
Piano Harmony  
1343 S. Burlington, Los Angeles



ber with delightful style and grace and responded to an encore with Kreisler's "Old Melody."

Estelle Heartt Dreyfus, the president of the Dominant Club, is a wonderfully capable officer. Her fine mentality is shown here as it is in the building of her unusual programs, especially the so-called "Purpose Programs."

#### Petschnikoff-Possart Recital

On Tuesday evening Lili Petschnikoff, assisted by Cornelia Rider Possart, pianist, gave a concert at Trinity auditorium and Mme. Petschnikoff thus gratified a large number of admirers who had heard her in the symphony concert last month and desired to hear her in concert. The same warmth of tone and almost tempestuous emotional quality were again in evidence and while the Kreutzer sonata was interesting, by far the most beautiful number on the program was the Franck sonata. Mrs. Rider-Possart's virile and musicianly work was greatly enjoyed.

#### John Smallman Busy

John Smallman, baritone, who so successfully presented "The Messiah" last month, has had a number of gratifying appearances during the past ten days giving recitals at Santa Barbara for the Woman's Club at Inglewood for the Reciprocity Club, at Pasadena for the Shakespeare Club and here in Los Angeles for a men's society called the Kewanis Club. In these he was ably assisted by May Orcutt, accompanist, who is in much demand.

#### Ganz Audience Enthusiastic

Rudolph Ganz played to an enthusiastic audience, Saturday afternoon and charmed his admirers who already know him and made fresh conquests of those hearing him for the first time. As every public school is to open tomorrow, audiences will be larger from now on. J. W.

#### OAKLAND HAS TABLOID OPERA, SHIPYARD MINSTRELS AND MOVIE SYMPHONY

Oakland, Cal., February 7, 1919.

The overcrowded condition of the T and D Theater on the occasion of the first orchestra concert, January 25, under the direction of Ulderico Marcelli, augured success for this innovation, and the sixty-five musicians are giving very successful programs each Saturday afternoon at which society folk and "the man in the street" vie with each other in their appreciative applause. Uda Waldrop, the organist, recently returned from the East, gave a couple of numbers very artistically upon the great organ. The second concert of the orchestra was equally enjoyed. On this occasion, February 1, Minnie Carter, Oakland soprano, was the vocalist.

#### Ganz Recital a Great Treat

A large and very appreciative audience assembled at the Municipal Opera House, February 6, to hear a delightful program by Rudolph Ganz, the Swiss pianist under the local management of F. W. Healy. One of our dailies remarked, "California audiences have always liked Rudolph Ganz; his very first appearance in San Francisco converted the music critics and he has given performances here that have been overwhelming." "Ganz radiates temperament from every pore"; "Ganz loves his work and he has a technic that fascinates, bewilders and enchants his audience." "He has no equal as a Liszt player and he is the acme of tenderness and poetic refinement as a Chopin player." This writer finds it difficult to say anything under the force of such praise.

#### "Cavalleria Rusticana" Draws Crowded Houses

Five performances of Mascagni's opera, "Cavalleria Rusticana," are being given this week at the T and D Theater, in conjunction with a film program, under the auspices of the Oakland Labor Temple Association. The opera is being presented in tabloid form and is drawing great audiences at each performance. Forty well trained singers are in the chorus and a brilliant cast of soloists has been engaged. The orchestra is largely augmented for the occasion and the ensemble is under the direction of Ulderico Marcelli. A large percentage of the gross receipts is to go to the fund for building the Labor Temple's new structure at Seventeenth and Broadway.

#### Shipbuilders' Minstrels Give Shows

The Shipbuilders' Minstrels—seventy-five boys from the shipyards—all singers and dancers and musicians, are giving every evening this week what they call "a real, good-old-time minstrel show," at the Macdonough Theater, with a matinee on Sunday. The attractions are many and varied, including their own fifty piece orchestra. The following artists are great favorites: Fred Bishop, the Australian bird man, a wonderful whistler; J. H. DeLaney, xylophone soloist; James Haley and Eddie Roberts, singers of songs, and others. The show is under the direction

## CAN THE TEACHING OF SINGING BE STANDARDIZED?

**I DO not see how the art of teaching singing can ever be standardized; the whole subject is too individual, too personal. The standard of excellence cannot be cut and dried and bound fast by rules.**

—Percy Rector Stephens.

**TEACHING "Singing" cannot be standardized; but the law governing free tone emission can be standardized. Free tone emission has nothing to do with the individuality of the singer, nor has it anything to do with quality or interpretation.**

—Julius William Meyer.

### Are You Interested in This Subject?

**A PAMPHLET** containing a series of articles by Julius William Meyer, on the Technic of Singing will be sent free on request.

Address: Department I, Musical Courier, 437 Fifth Ave., New York

of Jack Roberts and the orchestra is conducted by H. D. Hill.

#### Notes

After many years spent abroad, Estelle Gray Lhevinne, violinist, has returned to the bay cities to establish a home in Alameda with her artist husband, Mischa Lhevinne, pianist. Mr. and Mrs. Lhevinne are acquisitions to the artistic set on this side of the bay.

Herbert I. Bennett was recently appointed secretary of War Camp Community Service here, succeeding Alexander Stewart.

Abbie Gerrish-Jones has removed from Berkeley to Park Boulevard, Oakland, where she will give more time to her increasing musical responsibilities. Mrs. Jones is a composer and also a writer on musical subjects.

Glenn Woods has been engaged as organist and musical director at the Plymouth Congregational Church. His duties began February 2. Mr. Woods is a capable and versatile musician and one of the best known choral conductors in the bay region. E. A. T.

#### REDLAND'S SPINET CLUB HAS SILVER JUBILEE

Redlands, Cal., February 5, 1919.

The twenty-fifth anniversary of the founding of the Spinet Club was celebrated in conjunction with the Contemporary Club by open house. A delightful musical program was one feature of the event. The January Spinet afternoon was a program which elicited unusual appreciation. Grace James, soprano, Harold Proctor, tenor, of Los Angeles, were accompanied by Mrs. Larue Gregg. The Trio de Lutèce, with Lucy Gates, soprano, appeared under the auspices of the Spinet. A very fine program was given.

#### Notes

A students' recital of the College of Fine Arts reflected much credit on the three departments represented—piano, violin and voice.

Pupils of Lucia Smith, pianist, appeared in a recital of varied interest. L. W. S.

#### HOME COMPOSERS GIVE NOVEL SEATTLE CONCERT

Seattle, Wash., February 6, 1919.

A great deal of interest was manifested by the large crowd which assembled in the Fine Arts Hall, Monday evening, January 27. This society is going ahead with the creative art, and their offerings on this occasion were interesting and truly worth while. The climax of the evening was reached when Silvio Rësegari, pianist, and Claude Madden, violinist, rendered for the first time in public the latter's E minor sonata for violin and piano. The composer in this work has penned a worthy composition. The three movements contain unity and coherence throughout, both in melodic and harmonic progressions. The melodies are original and philosophic in color. The rendering of this sonata by Madden and Rësegari (to whom the work is dedicated) was masterful. Each movement was well received by the audience.

"Les Phantomes," a suite for piano, composed by Adeline Carola Appleton, was another interesting number, descriptive in character, portraying the phantom atmosphere

of "No Man's Land." Mrs. Appleton's work shows careful study. Irene Rogers, a pianist with charming personality and marked ability, played the suite excellently.

After the singing of many songs composed by Drusilla S. Percival, Mrs. Appleton and Claude Madden, the program ended with a delightful and beautiful trio, "Scena Religiosa," scored by the latter for violin, cello and piano.

Much enjoyment was added to the evening by vocal soloists—Mrs. Adam Beeler, contralto; Mrs. Vivian Strongheart, soprano, and Herschel I. Scott, baritone, as well as by the beautiful cello playing of George Kirchner. Mrs. Hart is a newcomer in Seattle; she is the possessor of a sweet, flexible soprano voice, and is gaining many friends and admirers.

#### N. L. W. S. Concert

An interesting program was given by the National League for Women's Service recently at the new Washington Hotel. Those tendering their services were Arville Belstad, piano; Hildor Lindgren, soprano; Claude Madden, violin, and Robert R. Edgar, tenor. E. E. F.

#### PORTLAND FLOCKS TO HEAR THE SAN CARLO OPERA

Portland, Ore., February 6, 1919.

Operatic Portland is turning out in full force to greet Fortune Gallo's San Carlo Grand Opera Company, which is playing in the Civic Auditorium. The company opened in "La Bohème" on Monday evening, February 3, and will close its local season on Saturday evening, February 8. Other operas on the bill are: "Secret of Suzanne," "Pagliacci," "Romeo and Juliet," "Aida," "Madame Butterfly," "Rigoletto," "Faust" and "Il Trovatore." Enthusiasm is running high at the Auditorium. Portland music lovers are unanimous in their appreciation of this splendid organization, which is doing so much for musical culture. Under the western sponsorship of the Ellison-White Musical Bureau, Laurence A. Lambert, general manager, the opera company is repeating its former triumphs on the Pacific Coast. The Oregon Journal says: "Portland is taking to grand opera this week like ducks to water. There appears to be a scramble for seats up at the Auditorium and everybody seems happy, even the impresario."

#### Henri Scott Recital

Henri Scott, bass-baritone, gave a recital in the Civic Auditorium, January 31. A large crowd gathered to hear the distinguished artist, who sang in English, French and Italian. The audience was lavish in its applause. Edgar E. Coursen, of Portland, furnished excellent accompaniments. This recital was held under the direction of the Ellison-White Lyceum Bureau.

#### Josef Hofmann Plays

Steers and Coman presented Josef Hofmann on February 5, when a full house of piano devotees heard him play in the spacious Heilig Theater. Opening with "The Star Spangled Banner," Mr. Hofmann played works by Beethoven, Scarlatti, Gluck-Sgambati, Chopin, Rubinstein, Moszkowski and Liszt. Already a favorite in Portland, the artist won new honors.

#### Notes

Paul Petri, tenor, and Lillian Jeffreys Petri, pianist, of the Ellison-White Conservatory of Music, gave a successful recital at Hillsboro, Ore., January 31. J. R. O.

# HAROLD BAUER

Season 1918-19. Management: LOUDON CHARLTON, Carnegie Hall, New York

MASON & HAMLIN PIANO USED

# Mischa Elman

Management: R. E. JOHNSTON; 1451 Broadway, New York City

THE SEASON OF 1918-19 IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA.

(STEINWAY PIANO)



CLAUDIA  
MUZIO

SOPRANO  
Metropolitan Opera Co.

Personal Representative: FREDERIC McKAY  
Longacre Building, Broadway and 42nd Street, New York  
Management: R. E. JOHNSTON, 1151 Broadway, New York

## METROPOLITAN OPERA

(Continued from page 8.)

## "Petrushka"

The Mascagni three act opera was followed by the Stravinsky mimodrama which again fascinated the audience as it did when first presented during the previous week. Monteux conducted.

## "Tosca," Saturday, February 15 (Evening)

"Tosca," with Geraldine Farrar in the title role, Lazaro as Mario, and Scotti in his famous role of Scarpia, drew a sold out house. Lazaro as the unfortunate Cavaradossi did excellent work vocally and histrionically. Other roles were taken by Giulio Rossi, Paolo Ananian, Giordano Palmieri, Louis D'Angelo, Mario Laurenti and Cecil Arden. Moranzoni conducted.

## Sunday Evening Concert, February 16

It was, for the Metropolitan, a small audience that turned out to hear the Sunday evening concert on February 16. Richard Hageman began with a rhapsody on the familiar "Serenade" of Gabriel Pierné, by a young American composer named Cornelissen, played from manuscript. One wondered why Mr. Cornelissen had picked this trivial tune for elaboration, but his work was very cleverly done, and there were many neat touches both in the musical construction and the instrumentation. Mr. Hageman can be heartily commended for introducing novelties of this sort at the Metropolitan concerts, where they have never been played before, and specially for his support of the young American composer.

Efrem Zimbalist, the guest soloist, played a Mozart concerto, and a group of small numbers. He was very heartily received, and compelled to give several extra numbers.

The soloists from the opera house were Claudia Muzio, Sophie Braslau, and Rafaelo Diaz, who took the place of baritone Montesanto, indisposed. The ladies are two great favorites with Metropolitan audiences, and last night's assemblage was no exception. There was the heartiest of hearty applause for both singers, applause thoroughly deserved. Both were at their best. Their two beautiful voices blending in the duet from "Madame Butterfly," brought one of the highlights of the evening. Mr. Diaz sang the flower aria from "Carmen" with exquisite French diction and splendid style, and his duet ("Cavalleria Rusticana") with Miss Muzio was one of the great successes of the program. Another feature was the sterling performance of Liszt's "Les Préludes" under Mr. Hageman's baton.

## Next Week at the Metropolitan

The Metropolitan Opera repertory for next week is as follows: Monday evening, February 24, "L'Elisir d'Amore," Barrientos, Caruso, de Luca, Papi; Wednesday, "Il Trovatore," "Suor Angelica," and "Gianni Schicchi"; Thursday, "La Bohème," Alda, Sparkes, Caruso, Montesanto, Papi;

Friday, "Mireille," see announcement on another page; Saturday afternoon, "La Reine Fiammette," Farrar, Lazaro, Rothier, Didur, Monteux; evening, "Il Trovatore," Muzio, Matzenauer, Crimi, Montesanto. Sunday evening concert, February 23, Victoria Boshko, pianist; Rose Ponselle, Luigi Montesanto, Richard Hageman, conductor.

JOHN MCCORMACK PACKS  
PITTSBURGH'S GREAT MOSQUE

## First Visit of Detroit Orchestra—Chicago Opera Due in March—Concert and Church Notes

Pittsburgh, February 10, 1919.

It was only a fair sized audience that gathered in the Syria Mosque on the night of February 6 to hear the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, give its initial concert in Pittsburgh. An all-Tschaikowsky program was rendered, the opening number being the overture-fantasia from "Romeo and Juliet." The second number was the first piano concerto and the final one the "Pathétique" symphony. The ensemble was very good. The work of the wind instruments was quite noticeable. Mr. Gabrilowitsch was the soloist for the evening, and his playing was a great treat. Those who missed this wonderful artist missed something worth while. Such a display of technique seemed almost beyond human ability, and such a tone can hardly be imagined.

## John McCormack's Annual Recital

John McCormack gave his annual recital in the Mosque, Friday evening, February 7, to an audience of over 4,000. Mr. McCormack was assisted by Lieut. Donald McBeath, violinist, and Edwin Schneider, accompanist. The program was about the best ever given here by Mr. McCormack, and he surely was never in better condition. His voice was freer, larger, fuller and even seemed to be more of a lyric voice than on previous occasions. It is hardly worth while to comment on Mr. McCormack's work; in fact, there are no comments to make. His audience was full proof that he is popular and gives to the public the songs they want to hear. Mr. McCormack was quite generous with his encores, and, after singing two numbers after his group of Irish folksongs, sang another song to the audience on the stage.

Lieutenant McBeath played in excellent taste and with much expression. Edwin Schneider was the same true artist that he has always been when accompanying and received hearty applause for his composition sung by Mr. McCormack.

## Vera Barstow Stops for a Day

While she was unable to appear as soloist with the Philadelphia Orchestra on its last appearance here, Vera Barstow, the popular violinist, was in Pittsburgh enroute to Sharon, Pa., where she was scheduled to play on February 7. While in Pittsburgh Miss Barstow was

the guest of Rebecca Davidson, the pianist, and was also present at the Detroit Orchestra concert.

## Concert at the Y. M. H. A.

Sunday evening, February 9, the second concert of the series of the Young Men's Hebrew Association was given by Rebecca Davidson, pianist, and Madeline Kahn, contralto. Miss Davidson, who is always a drawing card, played with excellent technique and accuracy quite a heavy program for a concert of this kind, yet was compelled to respond to several encores.

Miss Kahn is one of the younger singers who is rapidly coming into prominence through her beautiful voice and ability. She was well received and responded to several encores. After singing Carrie Jacob Bond's "Nothin' But You" the applause was so appreciative that this little song had to be sung twice.

## The Chicago Opera Visit

It has been about ten years since Pittsburgh has had the opportunity of hearing grand opera by the prominent singers of the day, when the Metropolitan Opera Company appeared at the Nixon Theater for a week. When the Chicago Opera Association comes to Pittsburgh for a three days' engagement commencing March 10, it will be greeted by a most enthusiastic audience. The organization will appear at the Syria Mosque in three standard operas, "Thais," "Il Trovatore" and "The Barber of Seville."

## About the Churches

Edward C. Harris, about the youngest pianist and organist, has been appointed as organist and choir director of the Emory Methodist Church. Mr. Harris had his first church position when he was twelve years of age, and at the age of fifteen was appointed assistant to Charles Henroth, organist of the Third Presbyterian Church, which position Mr. Harris has held for five years. Although not yet twenty years of age he has won recognition for his abilities both as accompanist and organist.

The choir of the Emory Church will be somewhat changed when the new year begins, May 1. Rose Leader Chislett will return to the choir as alto soloist, Mrs. Moorhead will remain as soprano, Ray Miller as tenor, and George Wahl will be engaged as baritone.

Corporal Earl Mitchell, upon his return from Camp Lee, will be organist and choir director at the Shady Side Presbyterian Church. Mr. Cuthbert will also return from Government service to the position of bass in the same choir. H. E. W.

## Rogers Gives Recital for Golf Club

Francis Rogers, baritone, assisted by Bruno Huhn, conductor, singer and vocal coach of New York, presented a very attractive program at the Roselle Golf Club, Roselle, N. J., on Sunday afternoon, February 2. Both artists were well received.



RECEPTION GIVEN BY MME. TAMAKI MIURA AT THE BILTMORE HOTEL, NEW YORK, ON FEBRUARY 5.

On the afternoon of February 5, Mme. Tamaki Miura, the little Japanese prima donna, entertained a number of her friends at a tea party in the Biltmore Hotel. Among those present were Princess Luoff, Mme. Campanini, Mme. Yada, Mrs. Lindsey Russell, Mme. Marcel, Mr. and Mrs. Max Rabinoff, Mrs. William Thorner, Mme. Noguchi, Florence Macbeth, Mrs. Eutis, Flora Bridges, Mrs. Burnett, Helen Mayer, Mme. Ichinomiya, Fely Clement, Mme. Seko and others.



## RED CROSS MUSICAL WORK AMONG WOUNDED

### Song Leaders Still Needed—The Boys to Help Entertain Themselves

The power of music to cheer, divert and even heal is being recognized in a tangible way by recent action of the Military Relief Department of the American Red Cross. At the request of Surgeon General Ireland, the Red Cross is to co-operate with the army again for the best interests of the soldier boy. An extensive program of entertainment is being worked out with a view to keeping the well boys and the sick boys in camp and camp hospitals in a cheerful frame of mind.

Music in all forms will be a dominant feature of the new plan. The boys will be entertained by prominent singers, bands and orchestras. For instance, in the Lake Division, which comprises the States of Ohio, Indiana and Kentucky, the Cincinnati Symphony Orchestra has signified its willingness to "go anywhere" to play for the boys. Ethel M. Bagnell, soloist at St. Paul's Episcopal Church, will tour the camps to sing at entertainments in the hospitals at Camp Sherman, Camp Taylor, West Baden Hospital and Ft. Benjamin Harrison.

Complementing this entertainment, in which the boys take no active part, there will be arranged a series of concerts in which the boys are the musicians. Slides with various songs to be thrown on the "movie" screen are to be supplied by various musical organizations. So, instead of just shuffling away after the show and writing blue letters home, there will be humming and whistling and good spirits.

It is considered of utmost value to the morale of the patients in the hospitals that they be interested in themselves taking part in community concerts. To this end Thurman Allen, associate director of camp service, is seeking able men to become song leaders in the hospital areas. Community singing, quartets, double quartets will be arranged among the boys, patients, medical men and all those in any way connected with work in the hospital areas, who will be encouraged to help carry the plan out successfully. Even badly injured men who have foot or leg wounds can still become musicians to their lasting satisfaction if the great gift is found and developed. It is for such boys that the musical directors and song leaders are to be always on the watch, for it is felt that any man who discovers within himself possibilities for becoming a musician will consider even a severe wound a small price to pay for the revelation.

### Arthur Friedheim a Grandfather

Arthur Friedheim's only daughter, Mignon, gave birth to a girl on February 11. She is the wife of Aloys Kremer, who studied with Mr. Friedheim in London, Berlin, Chicago, Rome and Munich, after he left the New York Conservatory of Music, where he was a pupil, before going to Europe, for many years. He was very successful on the other side as a concert pianist, especially with the Berlin Philharmonic and Leipzig Gewandhaus Orchestras under Professor Ochs and Arthur Nickisch. He was compelled to return to the States on account of the political situation, and became the head of the piano department of the Lincoln Music College, a position he held until he was appointed first assistant to his distinguished father-in-law at the Friedheim Piano Studios at Steinway Hall in New York City. Aloys Kremer will make his New York debut as a concert pianist at the beginning of the fall season.

### Julia Claussen to Go to Europe

Julia Claussen has received a most tempting offer from the Royal Opera House in Sweden to sing there, and she will sail for Christiania the latter part of April. There are other engagements in England awaiting Mme. Claussen.

Mme. Claussen loves her operatic roles, and in spite of her success in the recital field, her happiest experiences are when she loses herself in the impersonation of one of her favorite roles. Her recent appearance with the Metropolitan as Amneris gave proof of the wonderful richness and charm of her voice, with the added element of consummate art which she revealed in her acting. Mme. Claussen expects to return in the fall for engagements in America which are already being booked.

### Fanning and Turpin to Tour; Then Recitals

Cecil Fanning, the well known baritone, and H. B. Turpin, the popular pianist-accompanist, are planning to invade New York, Boston and Chicago next October, giving a recital in each city.

Mr. Fanning, with Mr. Turpin at the piano, gave a joint recital with Mischa Levitzki before the Tuesday Musical Club of Akron, Ohio, on February 5, when he was most enthusiastically received, giving double encores; it was his tenth appearance.

The two artists will appear in Pittsburgh on March 3, and then start on a western tour through western Canada to the Pacific Coast, and then throughout California, concluding the first of May.

### Eva Hill Middleton Is Dead

Eva Hill Middleton, wife of Arthur Middleton, the baritone, died Friday, February 14, at their home, 749 West End avenue, New York, after five days' illness.

Eva Hill and Mr. Middleton were schoolmates in Logan, Iowa, and were married in 1902. To his wife's enthusiasms Mr. Middleton has attributed his progress in his career

as a singer—a career chosen by him as a result of her influence.

Two children have been born to them—a boy, Arthur, Jr., now fourteen years old, and a girl, Ruth, aged nine. Mr. Middleton has taken the body to his old home in Logan.

### Zimbalist Soloist With Philharmonic

The next performances of the Philharmonic Orchestra take place on Thursday and Friday, February 27 and 28, with Efrem Zimbalist as the soloist.

### Hartford, Conn., Engagement for Hempel

Frieda Hempel, soprano, has been engaged as the Tuesday evening, February 25, attraction in the George F. Kelly Concert Course, which is being given in Hartford, Conn.

### WHERE THEY ARE TO BE

Alcock, Merle—Fitchburg, Mass., May 9.  
Amato, Pasquale—Kalamazoo, Mich., February 20.  
Baker, Elsie—Fitchburg, Mass., May 9.  
Berkshire String Quartet—Washington, D. C., February 23.  
Byrd, Winifred—Chicago, Ill., February 26.  
Farrar, Amparito—York, Pa., February 20; Reading, Pa., February 21.  
Galli-Curci, Amelita—Wichita, Kan., April 12.  
Garrison, Mabel—St. Paul, Minn., February 20; Altoona, Pa., March 10.  
Gauthier, Eva—Buffalo, N. Y., April 5.  
Gills, Gabrielle—Montreal, Canada, February 23.  
Hackett, Arthur—Charleston, S. C., February 25; Orlando, Fla., February 28, March 2 and 3.  
Harrold, Orville—Toronto, Canada, February 21.  
Heifetz, Jascha—Cleveland, Ohio, March 25.  
Herbert, Victor—Chicago, Ill., February 21 and 22.  
Hinkle, Florence—Fitchburg, Mass., May 9.  
Hofmann, Josef—Montreal, Canada, March 16.  
Hunt, Florence Mulford—Orange, N. J., March 8.  
Kasner String Quartet—Orange, N. J., March 8.  
Kerr, U. S.—Lynn, Mass., March 4.  
Lashanska, Hulda—Chicago, Ill., February 27 and 28.  
Levitzi, Mischa—Tulsa, Okla., February 20; Washington, D. C., February 23; Ithaca, N. Y., February 28; Montreal, Canada, March 2; Toronto, Canada, March 3.

Lindquist, Albert—Fitchburg, Mass., May 9.  
Macbeth, Florence—Middletown, Conn., February 20.  
MacDowell, Mrs. Edward A.—Lincoln, Neb., February 20; Tulsa, Okla., February 25.  
Miura, Tamaki—Pittsburgh, Pa., March 11; Toledo, Ohio, March 13; Detroit, Mich., March 18.  
Morgana, Nina—Albany, N. Y., February 20; Utica, N. Y., February 24; Reading, Pa., March 6; Kalamazoo, Mich., March 11.  
Morrisey, Marie—La Crosse, Wis., February 25; Aberdeen, S. Dak., February 27.  
Murphy, Lambert—Fitchburg, Mass., May 9.  
Patton, Fred—Toronto, Canada, February 21.  
Powell, John—Buffalo, February 27.  
Rappold, Marie—Denver, Col., March 13.  
Roberts, Emma—Cleveland, Ohio, March 11.  
Samaroff, Olga—Baltimore, March 3; Washington, D. C., March 4; Syracuse, N. Y., March 7.  
Schumann-Heink, Ernestine—St. Louis, Mo., February 21, 22; Herrin, Ill., February 24; Ottawa, Ill., February 26; Columbus, Ohio, February 28; Chicago, Ill., March 2; Lansing, Mich., March 4; Detroit, Mich., March 6; Buffalo, N. Y., March 11.  
Silber, Sidney—Rock Island, Ill., February 27; Urbana, Ill., March 3; Chicago, Ill., March 5; Milwaukee, March 6, 7 and 8.  
Werrenrath, Reinald—Fitchburg, Mass., May 9.  
Witherspoon, Herbert—Fitchburg, Mass., May 9.  
Zoellner String Quartet—Kalamazoo, Mich., February 13.



## CARL FISCHER



## RUBIN GOLDMARK


COMPOSITIONS  
FOR  
VIOLIN AND PIANO

The Call of the Plains.....	\$ .75
Plaintive Air .....	.60
Witches' Sabbath .....	1.00
Song of the Troubadour.....	.75

(Professional Discount, 50%)

**FREE** Write or phone Spring 6685 for free copy of the Musical Observer, America's best music monthly.

**46-54 COOPER SQUARE**



## Chickering

America's Supreme  
Art Product



# EDITH MASON

SOPRANO

Prima Donna, Bracale Opera Company

Metropolitan Opera  
Sigaldi Opera, Mexico  
Ravinia Opera

Now singing in Havana

Address:  
Care of Musical Courier

**YEATMAN GRIFFITH**

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers.  
318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

**U. S. KERR**

**BASS BARITONE**  
RECITALS IN ENGLISH, FRENCH,  
ITALIAN AND NORWEGIAN  
561 West 143rd Street, New York City. Tel. 2970 Audubon

**WAGER SWAYNE**

Pianists Prepared for Public Appearances  
1006 South Alvarado Street, Los Angeles, Cal.

**Waller Henry Hall**

Professor of Choral Music, Columbia University  
Address 49 Claremont Ave.  
**FREDERICK H. HAYWOOD**  
Teacher of Famous Singers  
Author of "Universal Song" the instruction book of the day  
STUDIO: 810 CARNEGIE HALL, NEW YORK CITY

**CHARLES SANFORD SKILTON**

COMPOSER and ORGANIST  
University of Kansas Lawrence, Kansas

**L. d'AUBIGNÉ**

Teacher of Singing  
Villa d'Aubigne 25bis, rue de Brancas - Sevres-Paris

**CELESTINE CORNELISON**

MEZZO-SOPRANO  
TEACHER OF SINGING  
STUDIO, 705 THE ARCADE CLEVELAND, OHIO

**SAM S. LOSH**

PIANIST BARITONE TEACHER  
Oratorio : : : : Lecture Recitals  
Conductor and Manager of the Apollo Chorus, Fort Worth, Texas  
Government Song-leader at Camp Bowie.

**GAYLORD YOST**

Care of MUSICAL COURIER - 437 Fifth Ave., New York

**Henrietta CONRAD**

OPERATIC SOPRANO  
For Dates and Bookings, Season 1918-19  
Apply: Personal Representative, care of MUSICA, 908, 1 W. 34th St., New York City

Jean de Reszke  
58 Rue de la Faisanderie  
Paris

**Teachers and Students!**

Musical Memory, 54 Exercises.  
Intellectual Memory, 10 Exercises.  
Fore Feeling, 15 Exercises, the three, \$10.00.

How to Memorize Music, 14 Exercises, \$10.00.

Address **EFFA ELLIS PERFIELD**  
St. James Hotel, 109 West 45th Street New York  
Phone Bryant 3247

**INFORMATION BUREAU**

[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

**Charles Fontaine**

"In your issue of January 9, 1919, writing about Charles Fontaine, the new tenor star of the Chicago Opera Association, you do not mention the fact that Mr. Fontaine sang at the French Opera House of New Orleans during the winter of 1910-1911 with sensational success, the audience being spell-bound by the exquisite beauty of his voice. Is he the same tenor or is he another Fontaine?"

Charles Fontaine, who appeared during the season of 1910-11 at the French Opera House of New Orleans, is the same Charles Fontaine who is appearing now at the Lexington Opera House with the Chicago Opera Association.

**Society of American Singers**

"Will you please inform me if the Society of American Singers Grand Opera Company will visit Boston in the near future, and if so, the date."

Manager Hinshaw has been in negotiation with some people in Boston, but so far nothing definite has resulted. It now seems unlikely the society will visit Boston this season. You can get any further information you desire by addressing William Wade Hinshaw, 1 West Fifty-first street, New York City.

**That Syracuse Goose**

"Could you kindly tell me where I may obtain a copy of the song 'There Was a Goose in Syracuse and Full of Fun Was He, —and Full of Fun Was He.'"

We have inquired regarding the composition entitled "There Was a Goose in Syracuse and Full of Fun Was He" and have not been able to find the publishers. We would suggest that you put an inquiry in the Information Bureau asking if any one can tell us where we can obtain a copy of this composition.

**About Oratorios**

"Would it be possible for you to give me some information about oratorios? I should like to know when oratorios were first sung in the United States, and also which was the first one given. I am a constant reader of the Musical Courier and appreciate its value to the musicians as well as to all who are in any way interested in music."

The first oratorio performed in America of which there is a record was "Jonah," an oratorio by S. Felsted. This was in New York, on June 11, 1788. The following year, that is October 27, 1789, it was given in Boston in its entirety, the solos being sung by Messrs. Rea, Ray, Brewer and Dr. Rogerson. The choruses were by the Independent Musical Society; the instrumental parts by a "Society of Gentlemen with the band of his Most Christian Majesty's Fleet"; this is the way the program reads. The oratorio was sung as the second part of a concert held in honor of George Washington's visit to Boston. This concert apparently was not originally intended as a musical entertainment for Washington, for on October 14 the "Massachusetts" printed the announcement

that the concert was to be held "at the Stone Chapel in this town to assist in finishing the colonnade or portico of said chapel, agreeably to the original design."

**Is an Accompanist Necessary?**

"I am a young singer just starting on my second season of vaudeville. There are three others in my musical act, a soprano, a tenor and an accompanist. Our manager insists that we can earn just as much money without an accompanist, although I believe the piano is necessary. Do you think it would be wise to take the chance of letting the accompanist go and rely on the house orchestra or the house accompanist? Some small towns in which we tour have only a pianist and he is of little help."

In the opinion of the writer your manager is entirely mistaken as to your being able to do without an accompanist. Of course it depends a little on the class of work you wish to do. If you are ambitious to make a good record as an artistic combination an accompanist is most necessary, for there must be frequent rehearsals to keep up to the mark. How can any house orchestra or house accompanist do justice to your musical act with the short time there would be to go through it? As for the pianists in many of the small towns, the less said of their ability to take on an artistic bit of playing the better. Not but what there are good pianists all through the country, small towns and large; but few of the good ones would be willing to risk their reputation by playing, almost at sight, for a well trained combination. You might earn as much money the first season, but it would undoubtedly hurt you for re-engagements not to have your musical act perfect in every respect.

**Who Ivor Novello Is**

"Will you be kind enough to let me know whether you can give me any information about Ivor Novello who wrote the music for 'Keep the Home Fires Burning' and 'Laddie in Khaki?' We are going to run a story about Lena Guilbert Ford, who wrote the words for 'Keep the Home Fires Burning,' and if possible we would like to have a few facts about the composer. Chappell & Co., Ltd., are the American representatives for the English firm of Ascherberg, Hopwood & Crew, Ltd., distributors of the song, but we have no information about Ivor Novello."

Ivor Novello, the young composer of "Keep the Home Fires Burning," "Laddie in Khaki" and the "Home Bells are Ringing," which is fast becoming as popular as the famous war song, is the son of Mrs. Novello-Davies, the well known vocal authority of London, who came to this country three years ago. Mr. Novello, although not yet twenty-five years of age, has gained the reputation of being one of the leading young composers of Europe. He was born in Cardiff, Wales, and showed signs of his remarkable talents when a very young child. At the age of nine he won a scholarship at Magdalen College, Oxford, and was first solo boy for five years. He wrote his first song, "Spring of the Year," which was published when he was only fifteen years old and was sung at Albert Hall by no other than Evangeline Florence, the American prima donna, making a decided hit. Although he had written all kinds of songs it never occurred to him to write a patriotic song until his mother asked why he had not done so. This set him thinking, and he wrote the haunting, almost religious, melody of "Keep the Home Fires Burning" in about ten minutes, and in less than half an hour the song was ready for the publisher. Judging from the remarkable success of the song it is interesting to know that when the young composer submitted it to one house it was refused. It is published in six languages and is popular in England, Wales, France, Russia, Scandinavia and America. Two months after it was on sale Mr. Novello went to the trenches, where it was sung over four hundred times in twenty-five days. Records of the song have been made by various English talking machine companies, as well as a leading American company, and it is a welcome addition to their catalogues. At present Mr. Novello is occupied with writing lyrics for the Gaiety musical comedies of London.

**Wants Musical Comedy Numbers**

"Where can I secure copies of 'Violet' and 'Grey Dove' from 'Chin Chin' and 'Just Because it is You,' from 'The Little Cafe.'"

For the "Chin Chin" numbers write direct to the publishers, Chappell & Co., at East Thirty-fourth street, New York. Undoubtedly any of the leading retail houses can supply you with the desired pieces or get them for you, if not in stock. Try G. Schirmer, 3 East Forty-third street, or Ditson & Co., 8 East Thirty-fourth street.

**UNSOLICITED REMARKS ABOUT**

(Copyright, 1919, by the Musical Courier Co.)

**Music on My Shelves**

As there is always an endless demand for American songs owing to the constant request of singers for something new, I shall mention some more that are unacknowledged though not unsung; for in spite of the activity of the publishers and composers in bringing their works to the attention of concert artists, there is a vast amount of music that lies unhonored on the shelves, because it is practically unknown. I can not vouch for the permanent value of the songs of which I am speaking, as I have had only a superficial acquaintance with them; but they all have some surface attraction.

Those who want sentimentality will like Charles Hueter's "Life Angel," written in that pseudo-negro style that never fails to please; Benjamin F. Rungee's "My Song to You," of which the text, by Jessie B. Ritzenhouse, is full of fine feeling; and last, but not least, Charles Wakefield Cadman's "Paradox" and "The Doe Skin Blanket." The latter is somewhat reminiscent of "The Land of the Sky Blue Water," but is very effective and ought to prove quite popular. Of another type is Cecil Forsythe's "Rest," which, I think, is the best song he has written, although possibly I am prejudiced by the beauty of the text, which is by that exquisite weaver of words, Irene MacLeod. A charming, tender song is John Alden Carpenter's "Wull Ye Come in Early Spring." It is written for low or medium voice, in Dorset dialect, and is exceedingly effective. "Blow, Blow, Thou Winter Wind," by Bryceson Trehearne, is a fine song for dramatic voice, although I do not always like his rhythmic treatment of the verse nor his explicit directions for its interpretation—directions which Shakespeare seemed content to omit. William Arms Fisher's "Zero Minus One" is a splendid song for bass or baritone; musically, it is treated somewhat like the setting of "Danny Deever," while the poem, taken from the volume called "Buddy's Blight," by Lieut. Jack Turner, who saw two years' active service at the front, describes very vividly the soldier's feelings during the sixty seconds before going over the top. Other virile songs for men are Stanley Avery's "Song of the Street Sweeper" and "Cavalier's Song."

HENRIETTA STRAUS.

**What Singers Want**

I have been repeatedly told by scores of singers during the past few years the kinds of American songs that are needed. Publicity work invites such confidences, I suppose, and I must admit that I have not found artists reticent on the subject. As it seems selfish to keep such valuable information to myself, I shall pass it on to those who can profit more thereby, namely, the publishers and composers.

From what I can gather, I should say that the most desirable songs can be divided into two kinds of music—very good and very bad; and each must be direct and logical in its message. These are vital requisites, because the artists before the public find no use for the song that does not "get anywhere"—that has no definite climax in its musical or literary content. It is surprising how many songs fall by the wayside because of this, and when it happens it is usually because the text is philosophical rather than emotional or descriptive. Above all, there must be sincerity of expression, as artists seldom take kindly to imitation "atmospheres."

There is also a complaint that our composers do not know how to write for high voice—that they do not understand it. Certainly, there is a dearth of really brilliant coloratura and tenor songs that are vocal, that show off the voice, and at the same time are not cheap in quality or in style.

There is, of course, a scarcity of real contralto songs in every language except the German, but none is so poverty stricken as our own literature. We have plenty of lullabies and lugubrious wails, but few that have breadth and dramatic feeling. The length of a song is not arbitrary; but long songs are not in demand unless they are effective enough to use with orchestra, while very short songs are apt to meet the unhappy fate of encores, their names and composers unknown and unhonored, because they are unannounced.

In short, concert singers say that our composers write better for church singers. It would be interesting to hear what the latter have to say on the subject.

HENRIETTA STRAUS.



# BALDWIN

Cincinnati



## STEGER

The Most Valuable Piano in the World



# EMERSON

Established 1849

Boston

# Bush & Lane

HOLLAND, MICH.

## WING & SON, MANUFACTURERS OF THE WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Lambert

# MURPHY

TENOR METROPOLITAN OPERA CO.  
For concert engagements apply to  
The WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

Clare Osborne Reed  
ARTIST TEACHER-DIRECTOR  
COLUMBIA SCHOOL OF MUSIC  
Advanced Interpretation for Artist-Students,  
Teachers' Normal Training.  
509 S. Wabash Avenue, Chicago

## BERTHA BEEMAN

CONTRALTO-TEACHER OF VOICE  
Bush Conservatory - Chicago

THE CHAUTAUQUA AND LYCEUM  
COACHING SCHOOL  
ALFRED WILLIAMS, Director  
Five Years Musical Director of Redpath Musical Bureau  
510 Cable Bldg., 28 Jackson Blvd., Chicago

## Ganapol School

OF MUSICAL ART  
Detroit, Mich.  
All branches taught  
go superior teachers  
Boris L. Ganapol, Director

## GRANBERRY PIANO SCHOOL

ARTISTIC PIANO PLAYING  
Practical Training Courses for Teachers  
BOOKLETS-CARNEGIE HALL, NEW YORK

## REINDAHL VIOLINS



Reindahl Grand Model

AND BOWS, VIOLAS  
AND CELLOS

Artists know the  
rarity of violins  
whose tones are  
"sweet" from low-  
est G to A in altis-  
simo. You know  
how much you de-  
sire a violin whose tone  
qualities are distinguished  
in power, intensity, bril-  
liance, evenness, sympa-  
thy, perfection of open  
fifths, stopped fifths, thirds,  
octaves, clear harmonies,  
pure pizzicato tones, dis-  
tinct arpeggios, distinct  
in shake, trill and staccato,  
and withal quickly  
responsive to bow-pressure  
from real pianissimo to  
fortissimo. If you do not  
possess such a violin, you  
will be interested in a  
violin—"A" Artist's  
Touch"—which I will  
gladly mail you FREE,  
and which contains opin-  
ions from world famous  
artists who use REIN-  
DAHL VIOLINS.

Violins sent to responsible persons, on trial, for  
comparison with other new or famous old violins.  
If desired, gradual charge accounts opened.

KNUTE REINDAHL, Menona Drive, R. F. D., No. 3  
Madison, Wisconsin  
(Formerly Athenaeum Bldg., Chicago)

## N. Y. School of Music and Arts

RALFE LEECH STERNER, Director  
Central Park West, Cor. 95th St. Tel. 679 Riverside  
Dormitory for out-of-town students

## INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 CLAREMONT AVENUE  
Frank Damrosch, Director  
Session Opens October 14th.

## VICTOR HARRIS THE BEAUFORT

140 West 57th Street  
Tel. 1053 Columbia  
TEACHER OF SINGING IN ALL ITS BRANCHES

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art  
Ninety Artist-Instructors Catalog Mailed Free  
John J. Hattstaedt, President. Karleton Hackett and Adolf Weidig, Associate Directors  
KIMBALL HALL, CHICAGO, ILL.

## NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK  
Empowered by law to confer Diplomas and the Degree of Doctor of Music  
DIRECTORS: C. HEIN AND A. FRAEMCKE  
Instruction in all branches of music from first  
beginning to highest perfection.  
Thirty-eight of the best known and experienced  
professors.  
Free advantage to students: Harmony lectures,  
concerts, ensemble playing, vocal sight reading.  
SEND FOR CATALOGUE.  
TERMS \$10 UP PER QUARTER

## CHARLES NORMAN GRANVILLE

Head of the Voice Department  
LOUISVILLE CONSERVATORY OF MUSIC  
LOUISVILLE, KENTUCKY

## Kansas City CONSERVATORY OF MUSIC

KANSAS CITY, MO  
ENDOWED and INCORPORATED  
All Branches of Music, Dramatic, Art, Languages, Dancing, Painting, etc.  
Faculty of Forty Teachers, including Allen Hinkley, John Thompson and Francois  
Boucher.  
Send for Catalog JOHN A. COWAN, President

## CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867

52ND YEAR. CLARA BAUR, Foundress.  
Conducted according to methods of most progressive  
European conservatories.  
Elocution—MUSIC—Languages  
Faculty of International Reputation.  
Exceptional advantages for post-graduate and repertoire  
work. Department of Opera. Ideal location and res-  
idence department with superior equipment.  
Master class for virtuoso violinists under  
EUGENE YSAYE Season 1918-19  
For catalogue and information  
address Miss BERTHA BARR, Directress,  
Cincinnati, Ohio.



33rd year of  
unbroken  
fidelity to  
the Highest  
Ideals.  
October 1st,  
1918.

212 West 59th Street  
New York City  
Send for circulars



Best value in a strictly high grade instrument

# ESTEY

The best known musical name in the World  
ESTEY PIANO CO. New York City



# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue  
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue



Established 1864

# KRANICH & BACH

Ultra-Quality PIANOS  
and PLAYER PIANOS

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -- Schomacker Piano Co., Philadelphia, Pa.

The  
Name **Sohmer**



on a piano is a guarantee of quality;  
a synonym for artistic excellence.

For forty years the Sohmer family  
have been making Sohmer pianos.

To make the most artistic piano  
possible has been the one aim, and  
its accomplishment is evidenced by  
the fact that:

There are more Sohmers in use in the Metro-  
politan District than any other artistic piano.

SOHMER & CO., 315 Fifth Ave., NEW YORK



**ANNA FITZIU SAYS:**

"IT seems to me that every possible  
characteristic of exquisite tone is  
wonderfully correct in The Autopiano.

Such an instrument cannot but be remarkably  
successful. Anyone must realize at once what  
a wealth of pleasure in music is his as soon as  
he tries The Autopiano. It is so simple and  
unique in its operation! You are certainly to  
be congratulated on having achieved such a  
wonderfully beautiful example of the art of player piano making."

The Autopiano is the player piano choice of the world's greatest artists

**THE AUTOPIANO COMPANY**

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York



